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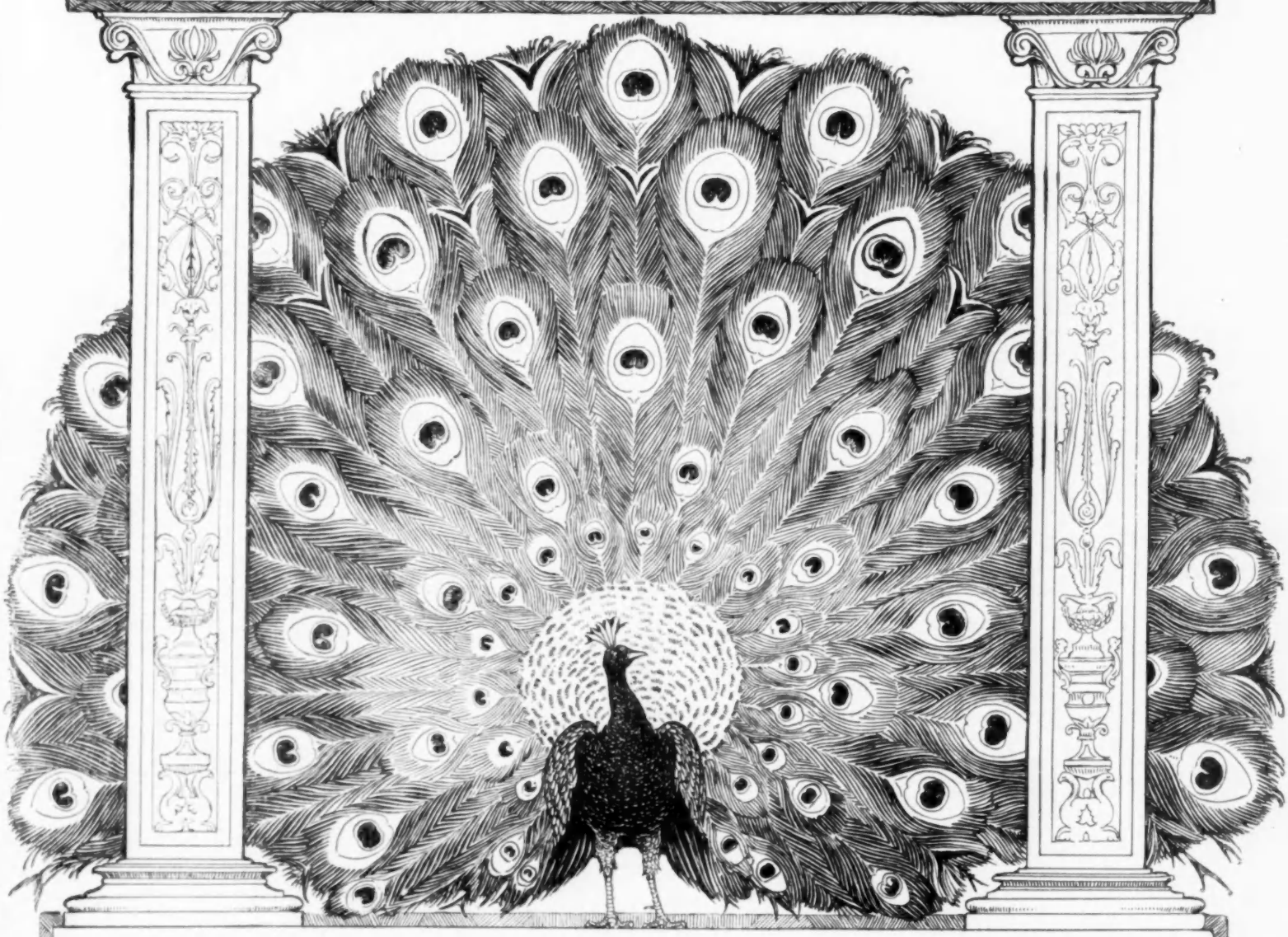

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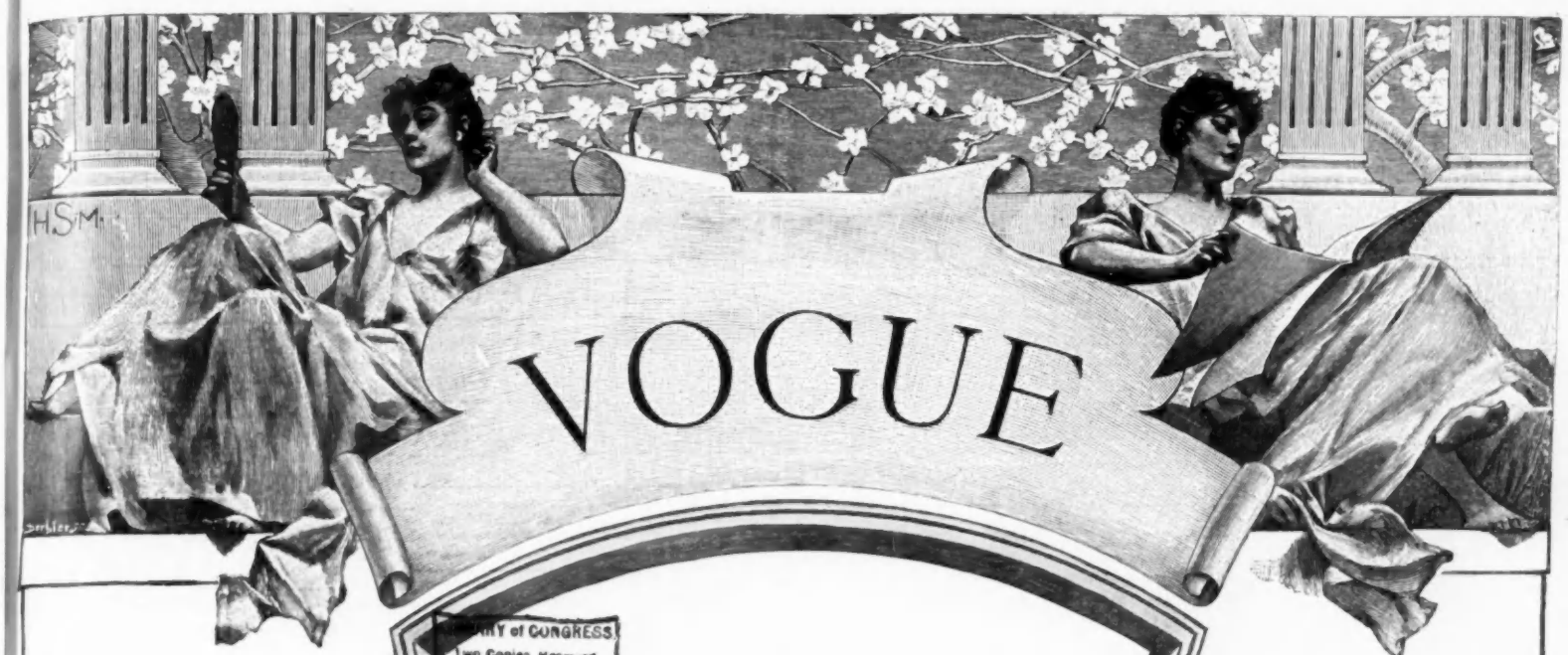

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SHOPPERS' AND BUYERS' GUIDE

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DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Unbleached Irish linen Princess costume, with coatee and valances of Irish crochet lace in the same tone. The valances are attached to skirt at knee hight and are bordered by straps of the linen; at skirt sides tucked panels are inset and outlined by straps, lace buttons and knotted cords trimming at a line with valances. The coatee has short sleeves, and is bordered by a linen band and trimmed at each panel corner with crochet buttons and dangles. The gown beneath has long sleeves of Irish crochet, and the yoke is of tucked mull.

MIDDLE FIGURE.—Afternoon frock, with Princess skirt of eyelet embroidered French batiste, bordered with narrow bands of flowered cretonne in pale tints. Cretonne straps trim around the wide armhole and over shoulder fastenings, with pale blue mother-of-pearl buckles; oblong buttons to match fasten skirt at the side. The bodice has undersleeves and yoke of the eyelet embroidery, and the waistcoat effect is of tucked batiste, with filet lace inserting. The upper sleeve is of filet lace with cretonne cuffs. A strap of the cretonne is at the middle back of skirt.

RIGHT FIGURE.—White French piqué Princess frock, the rib very fine and the finish soft; the insertings in gown and in the sleeveless coat are of Turkish crochet lace. The chemisette is of tucked mull, with Cluny lace inset.

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LEFT FIGURE.—Natural color linen walking costume, with heavy Irish crochet lace inset in the coat; lace buttons to match trim the tabs on the cuffs and coat fronts. At the back is a panel, the tabs extended from it at waist line, crossing the tucks beyond at either side. The skirt is in eleven flared gores and has a group of tucks above the hem.

MIDDLE FIGURE.—Blue handkerchief linen morning frock, with panels inset of Madeira hand embroidery in blue and white eyelet designs. The vest front is tucked and is strapped with self-tone Liberty satin, diagonally and at medallion edge; satin covered buttons trim fronts and cuffs, and the scalloped edge of the embroidered collar is frilled with real Valenciennes. Satin crush girdle, with pearl buckle.

RIGHT FIGURE.—Black and white striped mercerized Scotch dimity, with yoke and lower part of sleeves of white Chantilly lace, strapped with white satin; the crush girdle and covered buttons are of satin also. Inset panels in waist and at skirt front show the stripes mitred and at sides of hem bias panels are shown. The waist and skirt are attached and the fastening is at the back.

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UPPER LEFT FIGURE.—Costume of blue foulard. The waist is made in a jacket effect with a wide crushed girdle of the same material, and a shaped collar over the tops of the sleeves. A band of white embroidered batiste is laid to form a yoke edging and vest. The sleeves are the long ones of the new mode, tight-fitting from elbow to wrist. On the shoulders, at the side seams, and the edge of the vest, the material is laid back and faced with heavy satin ribbon in stripes of blue and white. The skirt is very full and long, stitched very flat at the waist, with groups of inlaid plaits, which are finished with little revers of the striped ribbon.

UPPER RIGHT FIGURE.—Smoke gray Swiss muslin, embroidered in white pin dots, the skirt having a false hem graduated and scalloped at top and piped with self-tone chiffon taffeta. A band in tuck effect trims above the hem, and the fullness of the skirt is plaited at belt on the sides and back. The waist has a square neck, with yoke of cream batiste finely tucked with Valenciennes motifs inset, a tucked band with lace insertings and taffeta pipings outlining it. The sleeves have a lace panel reaching from a cross-tucked cap to the cuff, the sides of sleeves tucked part way down and piped at edges. Belt of tucked batiste and swiss folds.

LOWER LEFT.—Suit of gray linen braided in heavy black soutache. The bottom of the skirt is trimmed with a wide braided band, above and below which are three broad folds of the linen. The jacket has a pointed waistcoat of flowered silk in lavender and white. Lavender silk buttons trim the front of the waistcoat, the sleeves and the shoulder seams.

LOWER RIGHT.—Costume of embroidered tan batiste, with hem of plain tan linen, which has at pointed top a fold of black chiffon taffeta edged by coffee color Mechlin lace. Above this is a band of the linen, with Cluny lace medallions inset and hand embroidery in cone shapes. The coatee is trimmed with similar linen bands and has taffeta cuffs. The waist has a wide taffeta girdle, and buttons covered with the taffeta are at the centres of the lace rosettes that trim the collar and the scallops at yoke edges.

SOCIETY

DIED

Batcheller.—On 2 July, 1908, at Paris, France, George Sherman Batcheller, Justice of the International Supreme Court of Appeals of Egypt.

Flint.—Suddenly, at Seabright, N. J., on 24 July, Dr. Carlton P. Flint, of New York City.

Kissel.—On 17 July, 1908, at her residence, Inamere Farm, Morristown, N. J., Caroline, wife of Rudolph H. Kissel and daughter of Mrs. David P. Morgan.

Lockwood.—Williston Benedict Lockwood, on 20 July, at East Hampton, L. I., in his 63d year.

Loew.—On Wednesday morning, 22 July, Julia F. Loew, widow of Edward V. Loew.

Potter.—On Tuesday evening, 21 July, at his home in Cooperstown, N. Y., the Rt. Rev. Henry Codman Potter, D.D., seventh Bishop of New York, in the 75th year of his age.

Sherman.—Suddenly, at Larchmont, 19 July, 1908, William Winslow Sherman.

Van Beuren.—At her residence, 21 West 13th St., on 22 July, 1908, Elizabeth Spingler Van Beuren, daughter of the late Michael M. Van Beuren and Mary S. Fonerden.

ENGAGED

Biddle-Paul.—Miss Isabel Biddle, daughter of Dr. Alexander William Biddle, to Mr. James W. Paul, Jr., of Philadelphia.

Cromwell-Dennison. — Miss Elizabeth Cromwell, daughter of Mr. Richard Cromwell, to Mr. Charles Carroll Dennison, of Baltimore, Md.

Gray-Martin.—Miss Elizabeth C. G., daughter of Mr. Joseph Gray, of Boston, to Mr. W. Mulford Martin, of New York.

Gregory-Durham.—Miss Eleanor Gregory, daughter of Mr. Robert Gregory, of Chicago, to Mr. Raymond E. Durham, of New York.

Lynde-Dammann.—Miss Isabel Adair Lynde, daughter of Mr. Samuel Adams Lynde, of Chicago, to Mr. J. Francis Dammann, Jr., of Baltimore.

Nugent-Culbert.—Miss Prudentia Porter Nugent, daughter of the late General Robert Nugent, U. S. A., to Mr. John Howard Culbert, of Chester, Pa.

Sands-Howard.—Miss May Emily Sands, daughter of Mr. Benjamin Aymar Sands, to the Hon. Hugh Howard, of England.

Street-Eustis.—Miss Rosamond K. Street, daughter of Mr. and Mrs. William Street, to Mr. George Peabody Eustis.

Tileston-Eustis.—Miss Edith Tileston, daughter of the late John Boies Tileston, of Milton, Mass., to Mr. Frederick Eustis, of Boston.

WEDDINGS

Henshaw-Venable.—The Rev. R. Townsend Henshaw and Miss Clara Venable, niece of Mrs. Daniel G. Ambler, of Litchfield, Conn., were married on Wednesday, 29 July, in St. Michael's Protestant Episcopal Church, Litchfield, Conn., at noon. Best man, Mr. Sidney Parker Henshaw; ushers, Rev. Robert Johnson, Rev. Malbone H. Birckhead, of St. George's Church, and Messrs. Perley H. Noyes and J. Horton Ijains. A wedding breakfast followed the ceremony at "Amblerside," the home of Mrs. Ambler.

McLean-Walsh.—Mr. Edward B. McLean and Miss Evelyn Walsh, daughter of Mr. Thomas L. Walsh, were married on Wednesday, 22 July, at Denver, Colo.

Palmer-Kohlsaat.—Mr. Potter Palmer and Miss Pauline Kohlsaat, daughter of Mr. H. H. Kohlsaat, of Chicago, were married on Monday, 27 July.

BAR HARBOR

August Tennis Dates.—For August the tennis committee at the Swimming Club, of which Mr. Edgar Scott is chairman, has announced the dates for the season's tournaments as follows: Ladies' singles, 3 August; ladies' doubles, 10 August; men's singles, for the championship of Maine, 17 August; men's doubles, for the championship of Maine, 24 August; mixed doubles, 31 August.

Alexander. — Miss Frances Alexander gave a picnic and shore dinner on one of the neighboring islands on Thursday, 23 July. Among her guests were Miss Edith Pulitzer, Miss Muriel Morris, Miss Pellew, Mr. and Mrs. William Potter, Miss Violet Cushman, Miss Margaret Wright, Messrs. Allen Wellman, Julien Wright, V. A. Sands, Victor Cushman, Emlen Drayton.

Berwind.—Miss Julia Berwind entertained at luncheon at the Swimming Club on Thursday, 23 July. The guests were Mrs. Sidney M. Keith, Mrs. Saunders Lewis, Miss Ella Hopkins, Mrs. Platt Hunt, Mrs. Daniel T. Worden, Miss Mellon, Miss Matilda Mellon, Miss Frances Lay and Miss Alexander.

Draper.—Mrs. George Draper gave a luncheon at Bagatelle on Thursday, 23 July. Her guests included Mrs. Philip Livingston, Mrs. J. L. Ketterlinus, Mrs. R. Hall McCormick, Mrs. Davis, Mrs. Dundas Lippincott, Mrs. Anderson, Mrs. Hunt Slater, Mrs. Lawrence, Mrs. Sheridan, Mrs. Horatio Slater and Miss Henriques.

Duncan.—Mr. and Mrs. A. Butler Duncan have arrived from Hempstead for the rest of the season.

Ketterlinus.—Mrs. J. L. Ketterlinus gave a bridge party at "Bide a While" on Friday, 24 July, for Mrs. Philip Sheridan, who is a guest of Mrs. Nicholas Anderson, of Washington. Among those present were Mmes. Henry E. Drayton, Robert Drayton, Sands, Pellew, Buchanan Winthrop, Gerndt, Miles B. Carpenter, Robert Musgrave, R. Hall, McCormick, Daniel T. Worden, La Montagne, Platt Hunt, George A. Draper, George A. Draper, Jr., Herbert Parsons and Townsend, and Misses Jackson, McCormick, Ada Pierce, Goddard and Lewis.

Livingston.—Mrs. Philip Livingston, of New York, will give a tea on 10 August.

McLean.—Mr. and Mrs. John R. McLean have as their guests Mr. and Mrs. Edward B. McLean. Mrs. Edward McLean was Miss Evelyn Walsh.

Slater.—Mrs. Hunt Slater gave a large reception on Wednesday, 22 July, for Miss Hebe Wright, Miss Muriel Morris and Miss Mary Scott.

Stirling.—Mrs. Stirling, wife of Rear Admiral Yates Stirling, gave a small bridge party at her loggia, at the Lyman House, on Thursday, 23 July. Her guests included Mrs. Howell Carroll, Miss Gregerson, Miss Holt, Mrs. Mortimer, Mrs. Post, Mrs. Percy Gregg, Mrs. Green and Miss Margaret Stirling.

NARRAGANSETT

Beale.—Mrs. Truxton Beale, Misses Eleanor and Constance R. Beale, of Philadelphia, are at Green's Inn.

Chase.—Mrs. Irving M. Chase entertained at a dinner at the Casino on Saturday, 25 July, for Mr. and Mrs. John C. Kellogg and Miss Dorothy Mason, of Waterbury. Other guests were Miss Olive Hitchcock, Mr. and Mrs. Kenneth Murchison, Mr. Henry B. Kane, Mr. William C. Marrow and Mr. P. S. P. Randolph.

Dun.—Mrs. R. G. Dun gave a dinner at Dunmere, followed by bridge, on Friday, 24 July. Her guests were Dr. and Mrs. Joseph Leidy and Mrs. P. S. P. Randolph, of Philadelphia; Dr. and Mrs. Thomas Buckler, of Baltimore; Mr. and Mrs. Edward A. Manice, Mr. and Mrs. Kenneth Murchison, Mrs. William A. Fraser and Mr. C. M. Harris, New York.

De Coppet.—Misses Gertrude and Beatrice De Coppet gave a dinner at Sum[illegible]sky on Saturday, 25 July. Their guests were Mr. and Mrs. C. Eustace Garratt, of L[illegible]wood, N. J., and Mr. and Mrs. Ed[illegible] A. Mitchell, of Washington, D. C.

O'Neil. — Mr. and Mrs. Eugene M. O'Neil gave a large dinner on Saturday, 25 July. Their guests including Mrs. Robert G. Dun, Mr. and Mrs. Samuel H. Valentine, Mrs. William A. Fraser, Mr. and Mrs. Henry De Coppet, Mr. and Mrs. J. P. Emmet, Mr. Duncan Emmet, Dr. and Mrs. Joseph Leidy, Mrs. William T. Carter, Mr. Samuel Gustine Thompson and Mr. William Thompson.

Late Arrivals.—Mrs. Charles A. Munn, Miss G. M. Munn, Mr. G. Munn, Mr. Francis Riggs and Mr. E. O. Munn, of Washington, D. C., Mr. and Mrs. Shirley Carter, Mr. Theodore P. Cooper, Mr. Frank Holman, Mr. Antoine Smith, Mr. Harold Cranston, Mr. Richard Sears, Mr. Caryl Roberts, Mr. William O. Todd, Mrs. Anna Kittridge, Mr. R. W. Kittridge, Mr. E. G. Kittridge and Mr. B. S. Kittridge, Mr. Randolph H. Kissel, Misses [illegible] A. and Eleanora Kissel and Master Kissel, Mrs. Nelson W. Aldrich, Mr. Harry H[illegible]lin and Mrs. E. S. Potter.

NEWPORT

Charity Fete.—A fete was held on [illegible] July at "Stone Villa," for the benefit of St. Mary's Orphanage of Providence, R. I. Mrs. William Grosvenor, Mrs. William E. Hunter and Mrs. James Andrews Swan were in charge of the fair. The Misses Grosvenor were at the candy table, Miss Olive Smith at the lemonade well, Mrs. James Andrews Swan at the cake table, Miss Elizabeth Betton, Miss Edith Norman Hunter and Master William Bull, Jr., at the fancy work table; Mrs. C. L. F. Robinson and Mrs. Hamilton Fish Webster at "the grab" which represented a fish pond; St. Mary's Guild, of South Portsmouth, at the sofa pillow table, and Mrs. J. J. Mason at the ice cream booth. A mandolin and guitar club played during the afternoon. Mrs. Joseph Willard presided over the tea tables on the back veranda. Her assistants were Misses Julia French, Annie Powell, Elizabeth Sands, Roberta Willard, Helen P[illegible]ker and Natalia Willard.

Beeckman.—The first of the informal dances of the season was given by Mr. and Mrs. R. Livingston Beeckman Saturday evening, following dinner.

James.—Mr. and Mrs. Arthur Curtiss James, of New York, have taken Pinard cottage No. 5 for the season.

Leeds.—Mrs. William B. Leeds has arrived from Bar Harbor with her son.

Belmont.—Mrs. O. H. P. Belmont will return from Europe in August to visit Mrs. Leeds.

Oelrichs.—Mrs. Hermann Oelrichs will return shortly from Europe and open Rosecliff for the season.

Pell.—Mrs. Herbert C. Pell, of Tuxedo, is visiting her mother, Mrs. James P. Kernochan.

Porter.—Gen. Horace Porter, who has been visiting Mr. and Mrs. William Storrs Wells, is now the guest of Mr. and Mrs. Edward J. Berwind.

Late Arrivals.—Mr. Franklin A. Plummer, Miss Therese Iselin, Miss Nora Iselin, Messrs. Richard Stevens, R. B. Rives, George Rose, James H. Kidder, Alfonso de Navarro, Aymar Johnson, J. Ellis Postlethwaite, Campbell Steward, Edward [illegible] Knight, Jr., William O'Donnell Iselin, J[illegible] Rutherford, and Newbold Leroy Edgar.

INTIMATIONS

Atterbury.—Mr. and Mrs. John Tu[illegible] Atterbury are occupying their summer h[illegible] in Dark Harbor, Me.

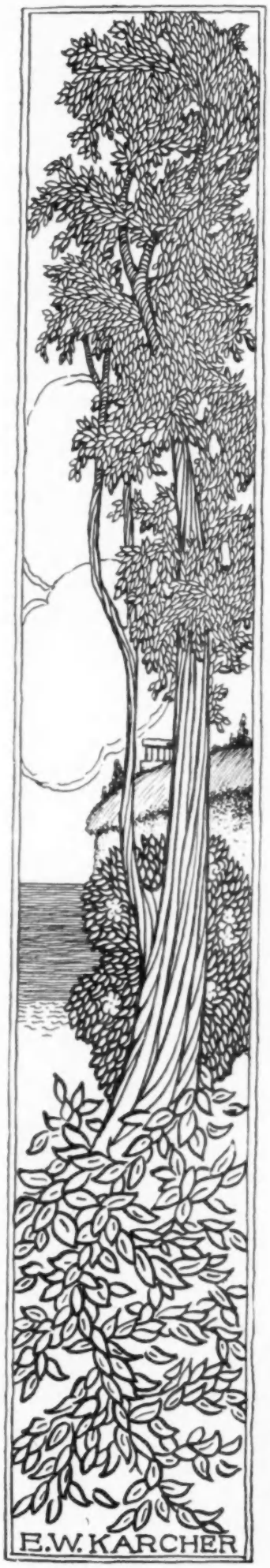
Alexander.—Mrs. Charles B. Alexander and the Misses Alexander, who left [illegible] California, are now visiting Miss Jen[illegible] Crocker at her country seat at San Ma[illegible]. They will return to Tuxedo in the autumn.

Burden.—Mr. and Mrs. Townsend Burden have left England, where they have been visiting in various country places, [illegible] Paris, where they will stay for several weeks.

Blaine.—Mrs. Emmons Blaine is [illegible] guest of Mrs Francis H. Slade, at [illegible] camp, known as Camp Underpines, on [illegible] Upper St. Regis, in the Adirondacks.

Banks.—Mrs. James Lenox Banks [illegible] Mr. Lenox Banks have closed The Ced[illegible] their country home in New Hamburgh [illegible] the Hudson, and are now in York Har[illegible] Me.

(Continued on page 147)



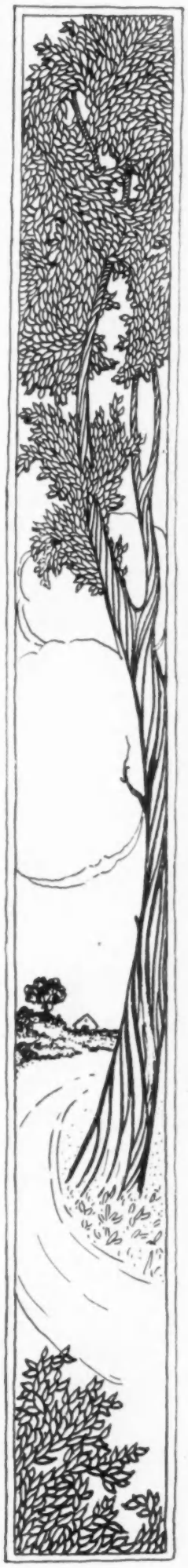
THE TWENTIETH CENTURY MRS. JELLABY.

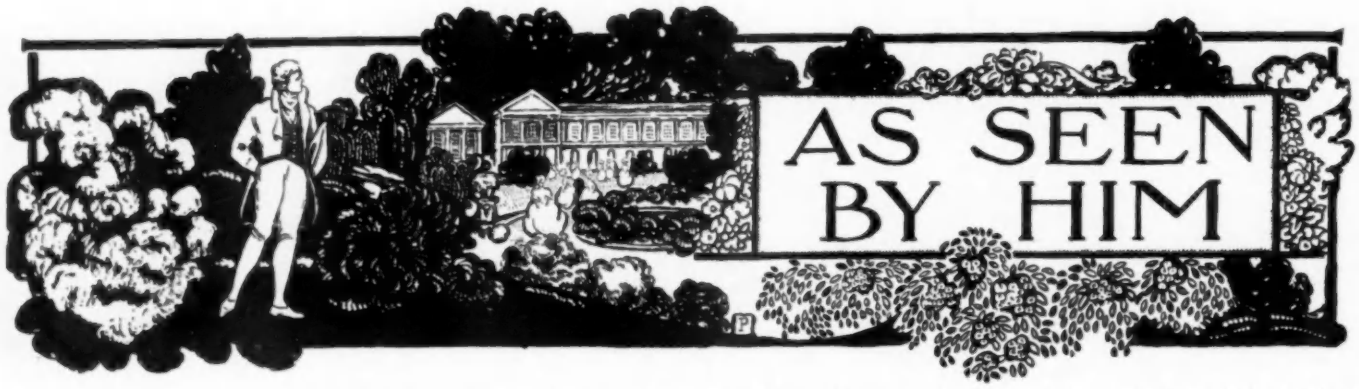
THE recent biennial meeting of the General Federation of Women's Clubs has again drawn attention to the inestimably valuable work in behalf of reforms of many kinds accomplished by club movement, and it is a service which, when women as a class come to take a keener interest in public affairs, as they inevitably must, will be greatly extended.

However, while the club has long-ago passed the stage of being sneered at, and has become a social institution to which many progressive women consider it their duty to belong, has not the tendency been to lay the emphasis too strongly on the individual's obligation to the community at the expense of consideration for the family, and is there not danger that some will misinterpret the call to public service as absolving them from the exactions of home life? Indeed the unconcern with which many women now relegate the care of their husbands, children and aged parents to hirelings, while they engage in philanthropic work, not only militates against happy family life, but shows a lamentable lack of proper individual character development, for which the club is in a large measure responsible. The husband and the home have the first claim on a wife's individual attention, it being in consideration of the proper meeting of domestic demands that she receives her board, lodging and such other emoluments as are her portion. For apart from all sentimental considerations marriage is a business arrangement on a cash basis, and a woman is no more justified in delegating her obligations to a hireling, who cannot possibly be a qualified substitute, than she would be in undertaking a commercial position on a salary and then turning over a part of her important work to the office boy while collecting pay for full service.

Offering one's aged father and mother a home should not mean merely furnishing them with board, lodging and suitable clothing, for these necessaries are obtainable in institutions and alms houses. It should imply the loving personal attention that constitutes one of the charms of ideal family life. Habitually to turn the aged parent and the young child over to hired nurses or domestics, the while the head of the home is busying herself with hospitals, free ice water fountains, and other charitable matters, however worthy in themselves, is to fail lamentably in first duty. There are, of course, scores of wholly unreasonable old mothers and fathers whose exactions in the way of attention pass all bounds, but the majority are not of this type, and one should remember that even as they are dependent to a pathetic degree for their peace of mind on loving attentions from their own, so may one some day be in need of affectionate care from one's own.

Save in very exceptional cases no public service by a woman who is wife, mother, or either, is comparable in importance with her duty to her family, and while no enlightened person in this age and country advocates the woman burying herself in the home and restricting her activities wholly to it, there is a giving to each its due which it is most desirable in this day of urgent appeals for social service that she should appreciate. The doctrine of universal brotherhood is a beautiful ideal, but it can never be realized, or its day of general acceptance hastened, by neglect of obligations that lie nearest at hand. Nor is there any merit in spending time and substance helping to spread the gospel of good fellowship at the expense of nearer claims.





I Have often wondered why our ambassadors and foreign ministers—I mean those who have been in office for some years, and, to use a common expression, "know the ropes"—should not become arbiters in matters of social interest. There are a number of knotty points to decide, but ambassadors, as a rule, try to avoid the responsibility of discussing them. An ambassador should be au fait in social usages, and in questions of diplomatic etiquette; he should also be an authority. Perhaps it would be wise to establish a certain class for future diplomats. Foreign men are trained for their careers; why should not the budding attache take a few lessons? There would be far fewer blunders, and we might at times avoid pitfalls which have more than once very nearly precipitated unfortunate international complications. Nowadays our ambassadors and ministers are but diplomatic figureheads, and they should be past masters in all matters pertaining to the etiquette which governs European courts, and which is such an essential part of a diplomatic career. And at the same time, I think that there could be a little more etiquette observed at the White House. There has been a disposition in the past few years to make of this nation a military government, and I believe that a compromise between a kingdom and an empire or perhaps a dictatorship would not be amiss. It is appalling to contemplate how much we shall be upset during the next few months. And then it takes quite a time for a new President to become accustomed to his surroundings. In the meantime the newspapers are filled with tiresome details of the private lives of each of the candidates, and with pictures of their homes and their families, and old relatives, forgotten cousins and ancestors are dug up and served with new illustrations and a great deal of gush and nonsense.

Personnel of Our Diplomatic Corps

I have much respect for our diplomatic force now that the onus of responsibility has been taken from them and transferred to the State Department in Washington. Men of wealth they must be, and also men of position, and those who are the most successful and the greater favorites are those who have been in the service a long time. Henry White in one way is the dean, as he has been secretary through so many administrations, and he knows etiquette thoroughly. He is one of the few Americans who have had a good social position in England, and that means a great deal. He knows how to entertain, and his wife is a charming woman. In fact, we have but few crude persons in positions of prominence. The Griscoms are delightful persons, the Towers were charming, and the Whitelaw Reids have been most notable during their regime. Naturally many Americans are offended by the attitude of ambassadors and ministers, because even with tact it is impossible to avoid occasionally gaining the enmity of some one. Women want to be presented at court; others seem to think that an ambassador or a minister should ask them to private entertainments or should call upon all those who leave their cards. Then there are other sensible people who never go near the embassies unless it is that some business takes them there. For myself, I have always kept away from them, unless there was in the diplomatic corps some personal friend. I have no desire to be classed with those who go to state entertainments of the kind which are given at the various United States embassies and legations, and you are so often apt to meet such very undesirable people. On patriotic occasions—I mean by this national holidays—I avoid them always. But Americans are unfortunately very exacting. The vulgar element believes that it must benefit through that for which it has paid, and it insists upon social recognition at the embassies abroad in Europe. This type of person demands dinner invitations, and it was impossible for him or her to see why they should not have been asked to a wedding reception in the family of one of our ambassadors. They could not understand that this was properly a private family affair, and not a national function. The majority of them obtained cards for the Fourth of July reception, and they should have been satisfied, and mighty glad to get them.

But conditions are really improving, and before long perhaps even the mob will understand that the embassy is simply a place where an ambassador is stationed for the purpose of certain public business, and that to-day perhaps this is largely the effort to maintain the dignity of the nation he represents.

Season Dull Thus Far — Few Distinguished Foreigners

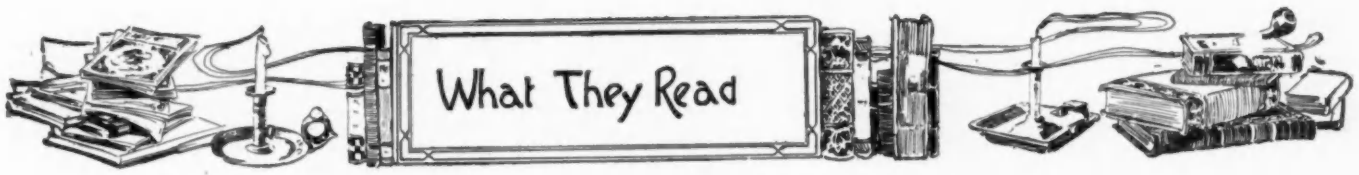
As summer progresses, it brings little that is exciting. Newport and Bar Harbor are both dull. A few people have returned from Europe, notably the Gerrys. The head of this family has been quoted as saying that there are comparatively few Americans in London, but a great many French people. In fact, the summer outing season is over, and many are calmly rusticating at their country seats. Newport promises some gaiety in August, and there are plans for a ball during tennis week and other amusements for the younger set. It will be a season when there will be few distinguished foreigners, although Count Hoyos of Vienna is now in this country. He is to go west, but will probably be at some of the eastern watering places before the autumn.

American Snobbishness — Prince of Wales Not Partial to Americans

There was no foundation for the rumor of a visit from the Prince of Wales to Newport. He will not cross the Canadian frontier, and his stay at Quebec will be brief, but there will be a little gathering of Americans to meet him. Quebec is a quaint and interesting place, but it is rapidly becoming quite modern. The Princess has wisely remained in England. She is a poor sailor and she dislikes America. The Prince is not overpartial to our countrywomen and countrymen himself, so that there will not be a glorification for the United States during the next reign. And our American cousins in Europe are still a little clannish. They—perhaps those in the ultra set—will have an array of titles at their entertainments, even though the greater number of these are foreign. The glitter of a coronet still attracts them, and they have yet to learn that all is not gold that glitters. I have in mind a certain household in New York, where one of the daughters has been married by a man of exalted title if not of rank, and where everything is subordinated—if I may use such a term—to this man. You cannot be in the drawing room a few minutes but you must hear about—let me say the duke, but that is not his title—and the entire visit is passed in hearing his title dragged in the conversation any number of times, only to be varied by the mention of his duchess and the children—each (this being a Continental patent of nobility) having its own little title.

The Italian Army and Navy Likely to Object to a Certain Talked-of Match

We have also—if we may believe the daily prints—been confronted with other propositions, each of which merits some little attention in these careless days. I believe the American people are exercised over the present situation in the Abruzzi-Elkins engagement. We read of royal opposition, and on the other hand, favor shown by this or that member of the House of Savoy to the projected alliance, and also we have the request of Senator Elkins not to discuss the matter. The House of Savoy is one of the oldest in Eurpe. It is traced in a direct line from a Count of Sabaudia—a petty sovereign in those days—in the eleventh century. It antedates the Hohenzollerns, of which house the Kaiser is the head, by a full century, and it is far more ancient and much more direct than the descent of the present Guelphs, although about coeval with that family. But few people take into consideration that the opposition will not come from the royal family itself, no matter what its traditions may be, but from the middle classes and the masses, and especially the navy and the army. The wife of the Duke d'Abruzzi must be a woman of such rank that arms can be fitly presented her, and it would create no little agitation in military circles especially if such honor were accorded her by soldiers and officers who feel that their own wives are of the same position. In this case the rank of the husband will not elevate the wife to equality.



R. J.'s Mother is the tale that gives title to Mrs. De Land's new volume of short stories, a collection which shows her characteristic mastery of style and feeling. One reads those stories with the sense of having to deal with "nice" New England women as portrayed by one of themselves. Local color with Mrs. De Land is never more than an incident of decoration; human interest is the thing that informs her work, and not one of these tales is without its significant central theme. They of course have humor, and that of the best, not boisterous, but subtle, and delicious with the effects of delicate implication. Pathos, too, is the rare quality to which these stories owe much of their charm, and here again Mrs. De Land's effects are obtained not cheaply, but by direct appeal to universal sentiments. It is a matter of interest and surprise to find Mrs. De Land taking rather strongly in the story entitled The Black Drop what may be called the southern view of the race question. In Many Waters, a story of admirable qualities, Mrs. De Land seems to imply that the lawyers of the complaining witness in a criminal case would take a hand in the prosecution or could arrange a compromise. The Mormon is a tale of much subtlety, and of a singularly fresh motif. These stories, taken all together, have high distinction, and they are marked by the feminine point of view in the best sense of that term, and a deliciously feminine subtlety that puts to shame the crudities of some masculine story writers.

(R. J.'s Mother. By Mrs. De Land. Harper and Brothers. $1.50.)

JEsse Lynch Williams exhibits in his new volume, The Girl and the Game and Other College Stories, his usual sympathetic understanding of the undergraduate. One is inclined in moments of cynicism, especially in moments of self-disgust, to the opinion that man is mostly a ridiculous animal, and noting the simian pranks of the undergraduate, so solemnly taken by that young person himself, one is ready to wonder that the serious business of life ever gets itself done. Mr. Williams sees all this, sees the absurdity of it all, gently laughs at it, but all the while remembers that this point of view was his own not too many years ago. His undergraduates are so earnest in their love affairs that one is amazed that any fellow leaves college a single man. Again, the undergraduate is so solemn in his hallucinations, such, for example, as his belief in the duty of him and his kind to resist the authority of pastors and masters, that one cannot understand how any college escapes mutiny at least once a week. The winning of a football game, the mobbing of a circus, the painting of a memorial statue, the carrying off of gates, fences and other property not designed to be portable, the introduction of cow, horse, hog or goat into college halls, seem so important and so clearly in the direct line of undergraduate duty, that the whole business of college life appears in the guise of a humorous adventure or a purely physical performance. If you are too old to remember that you were once young, if you really never were young, why, of course, you cannot understand that strange animal whom Mr. Williams tries, with distinguished success, to make live and perform before us in this volume, and you will only waste time and vex your soul in reading these stories. If, however, you have still in your heart the eternal boy, or even the eternal girl, you will find in these tales a most agreeable variant from the fiction about grown-up folk who play the comedy of life in a different fashion from the undergraduate, but often not less absurdly. Be ever young, Mr. Williams, and help the rest of us to remain young in the society of your creations.

(The Girl and the Game, and Other Stories. By Jesse Lynch Williams. Charles Scribner's Sons. $1.50.)

IMaginary Obligations, by Professor Frank Moore Colby, is a volume of what used to be called "fugitive papers," through most of which there runs a vein of irony directed at classes of related conventional foibles. Professor Colby tells us in his preface that he has been much impressed with the habit that editors, clergymen and others have of speaking less or more than the truth because of fancied obligations to the public, to party, or to something else. Now Mr. Colby himself believes that no cause is worth an insincerity, and therefore editors, clergymen and others who suppress or misrepresent the truth are for him, fair game. He refuses, however, to take his office of enfant terrible too seriously, and being possessed of keen penetration, a nimble wit, and a happy gift of phrasing, he manages to do the thing with a charming lightness of touch. At the same time he hits effectively many current shams which most of us accept with the easy complaisance of those who love peace and respectability. He shows also a wide range of taste, and a quick perception of the ludicrous in places where we have not accustomed ourselves to expect it. If his attitude toward popular tastes and opinions is somewhat too academic, perhaps that is only what one must expect of the professor, even when he is also a lover of letters and curious in human affairs. The flavor of the book is agreeably sub-acid, and the style is uncommonly fresh and lively.

(Imaginary Obligations. By Frank Moore Colby. Dodd, Mead & Co. $1.20 net. Postage, 12 cents.)

THe Vegetable Garden, by Ida D. Bennett, is a new volume in McClure's Country Home Library. The author treats in a practical way of kitchen gardening for the domestic table. After seeming to prove the material value of the home garden, she discusses the question of site, and plan, fertilization, the construction and care of hotbeds, sowing, transplanting, tools, kinds of crops, fruits, perennial vegetables, and garden enemies. The style of the book is extremely clear and explicit, and it is sufficiently detailed in most parts to enable the amateur to put the author's advice into practice with reasonable hope of success. Some readers acquainted with the climate in the region of New York will be inclined to think that the time of starting the hotbed is placed rather late. Again, the author might be criticised for estimating proportion of seed, manure and the like upon areas much larger than most amateur gardeners are likely to cultivate. It is a great satisfaction to have these things reduced to scientific amounts for small areas. A useful table for the planting of vegetables is appended, and there are illustrations, though few of practical use.

(The Vegetable Garden. By Ida D. Bennett, author of The Flower Garden. Illustrated from photographs. New York: The McClure Co. $1.50 net.)

BOlton Hall's Three Acres and Liberty had so wide a success that he has been led to supplement it by A Little Land and a Living, which is an attempt to show in considerable detail how intensive farming may be made to pay upon land convenient to large markets. Much of the new book is taken up with proof, so to speak; that is, with narratives of practical farming operations of the kind he urges carried on in many parts of the country. The author believes that he has proved the high practicability of buying or renting high priced lands within easy reach of cities, and cultivating them intensively for profit. His illustrative examples show what wonders may be accomplished by intelligently directed industry applied to bits of land as small as a quarter acre.

In this return to the soil Mr. Hall sees hope for many thousands now pent in cities and earning an uncertain livelihood by uninteresting toil. He even encourages the physically weak, the superannuated, the unsuccessful, in the hope of attaining comfort and content by a resort to the land, but he insists that success is to be had in suburban or semi-suburban regions rather than in the remote country, and in the cultivation of small areas rather than in farming on a large scale. Coming down to details, Mr. Hall advises as to methods of culture, kinds of crops, manures, implements, buildings, the cost of equipment and the like. He also shows what may be done in specializing with particular fruits, and even in the growth of snails, frogs, chickens, pigeons and fur-bearing animals.

Mr. Hall's style is sometimes obscure, and never distinguished or charming, but often lightened by humor and always sweetened by enthusiasm. He is a single taxer, but his method of propaganda is indirect, and by means of appeal to the acquisitive instinct. The book should be of great value to those who are seeking a way out of the cities, and although some of its conclusions would have to be modified should there be a sudden rush to take his advice, that contingency is perhaps too remote to be taken into account. If you think of trying country life, by all means read Mr. Hall's book. He will help you, and lucky you are if you catch some of his enthusiasm. You must, however, take also into consideration the accidents and misfortunes of the farmer, the inconveniences of country life, and the defects of your own temperament, of all which things he is too prone to make light.

(A Little Land and a Living. By Bolton Hall, author of Three Acres and Liberty, Things as They Are, Free America, etc., etc. With a letter of introduction by William Borsodi. New York: The Arcadia Press. $1.)

GOSSIP

MR. Charles Frohman returned from abroad last week laden with rights and plans for new plays for the coming season, which promises to be one of brilliance. From the standpoint of novelty the production of the fanciful comedy, Chanticler, by Edmond Rostand, makes sterling bid for first place. This play is to be given in Paris with Coquelin and Mme. Le Bargy. Just who is to be selected for the American production has not been disclosed. The date for the first New York presentation is now set at sometime in February and Mr. Frohman believes it will prove the most daring dramatic novelty ever attempted here.

In the Paris production Mr. Coquelin will appear as a barn door cock and Mme. Le Bargy as a golden pheasant. Every character will be made up to represent a bird of some sort and the use of beaks and wings will be resorted to to conceal the faces and arms of the players. From the present distance it would seem that the unusual is to abound in this comedy and there will be no small interest displayed by play-goers to learn how it is to result.

During the course of his conversation Mr. Frohman stated that the Empire Theatre would reopen September 14, with John Drew appearing in the star part in Jack Straw, which Vogue outlined at length in a recent issue. Mr. Charles Hawtrey, who has been playing this drama in London, will be brought over to be seen in a new work and Mr. John Hare, who is popular with American audiences, will visit this country for a three months' tour. With the bringing here of Mr. Cyril Maude and his company in The Flag Lieutenant, Mr. Oscar Ashe and Miss Lily Brayton to be seen in Col. Hamilton and tours planned for Mr. Lewis Waller and the elder Coquelin it is evident that Mr. Frohman will not find time hanging heavily on his hands. Early October brings Miss Maude Adams here in a new play and revivals of Peter Pan, Twelfth Night and L'Aiglon and Miss Ethel Barrymore is to have a new play in Lady Frederick before the leaves fall. During November Miss Barrymore will appear in a number of special plays at matinee performances, performances which are sure to appeal to the large feminine following which this actress holds. Mr. William Gillette returns to be reintroduced to New Yorkers in the new work Samson and brings with him as his leading woman, for a few months only, Miss Constance Collier. Late in August Miss Billie Burke, who scored so emphatically last season, will make her debut at the Lyceum as a star in Love Watches and in the same month Mr. Joseph Coyne will be brought forward at the Garrick in the much-talked-of The Mollusc. September will witness the first presentation here of Diana of Dobson's, with Miss Carlotta Nillson in the leading role and during this month Mr. William Collier is to give his new play The Patriot for the first time. The Richest Girl is the title of the production in which Miss Marie Doro will be starred and both Messrs. Otis Skinner and Francis Wilson will have new stage surroundings for their appearances in New York and elsewhere. Miss Doris Keane will have a one-act play called The Likes 'O Me to exploit and Miss Hattie Williams the long-looked-for Fluffy Ruffles. Mr. Crane has met with such success with Father and the Boys that he wil not desert the George Ade play but will use it to open his season at the Empire.

Havana, the musical comedy by the authors of Florodora, continues to be successful at the Gaiety Theatre in London and if its reception there is followed in equal measure in this city the run of The Merry Widow appears likely to be duplicated. Foreign accounts of the joint work of Leslie Stuart, who wrote the music; Adrian Ross and George Arthurs, who are sponsors for the lyrics and George Grossmith and Graham Hill, authors of the libretto, are well nigh extravagant. In this case it is apparent that too many cooks have not spoiled the broth and it is well for we need good material of this class sorely. Havana is spoken of as being sprightly, well woven, musically delightful and pictorially beautiful. The London production is being made on a large scale with some one hundred young women clad in costumes of what might be termed "unparalled gorgeur." As the stage management is far above the average encountered in musical comedy there is a movement and cohesiveness which refreshes. The story pertains to the adventures of a party of English tourists who reach Havana during an insurrection and whose subsequent experiences have to do with sunlit market place and quays and enlivened tobacco shops. The vessel in which the tourists arrive is mistaken for a filibuster and trouble immediately ensues which is ultimately brushed aside by the Hon. Frank Charteris who rescues Consuelo, daughter of the mayor, from an undesirable marriage. There are many good singing and dancing numbers in Havana and several excellent comedy characters.

The Mimic World, which was given New Yorkers after much postponement two weeks ago, has caught on with a vengeance and is one of the popular places during these days when high temperature is the most thought of thing extant. It is a snappy, well constructed medley of burlesque of the principal dramatic and musical comedy successes which were seen here during the season just ended and there are a host of clever players who acquit themselves in a manner to impart joy to the summer amusement seeker. To see it once is to desire to go again, and this program is being persistently followed by many at each performance.

At this moment the most talked-of affair in New York is the Salome dance which Miss Gertrude Hoffmann is doing at the Hammerstein Roof Garden. There can be no doubt that Miss Hoffmann's imitation of Miss Maud Allan's dance is unique. Just how artistic it is rests with individual opinion but there is little doubt that what was decried in opera, and set aside as a trifle too much, has crept back into town by way of the door of vaudeville. Miss Hoffmann is so scantily clad as to cause prolonged gasping but her dance, thus far, has caused something as near the sensational point as is possible to imagine.

Jardin de Paris, on the roof the New York Theatre; The Three Twins, at the Lyric; Richard Carle in Mary's Lamb at the New York; The Merry Widow at the Aerial Gardens; Merry-Go-Round at the Circle Theatre and Paid in Full are the principal attractions which are proving their name.

The Man From Home, which played for an entire season in Chicago, will be seen in New York for the first time August 17, when Mr. William T. Hodge makes his bow in what many say is the best part he ever has had.

A new comic opera by Reginald De Koven and Harry B. Smith has just been finished for Miss Grace Van Studdiford's use next season. Mr. A. M. Holbrook will stage it.

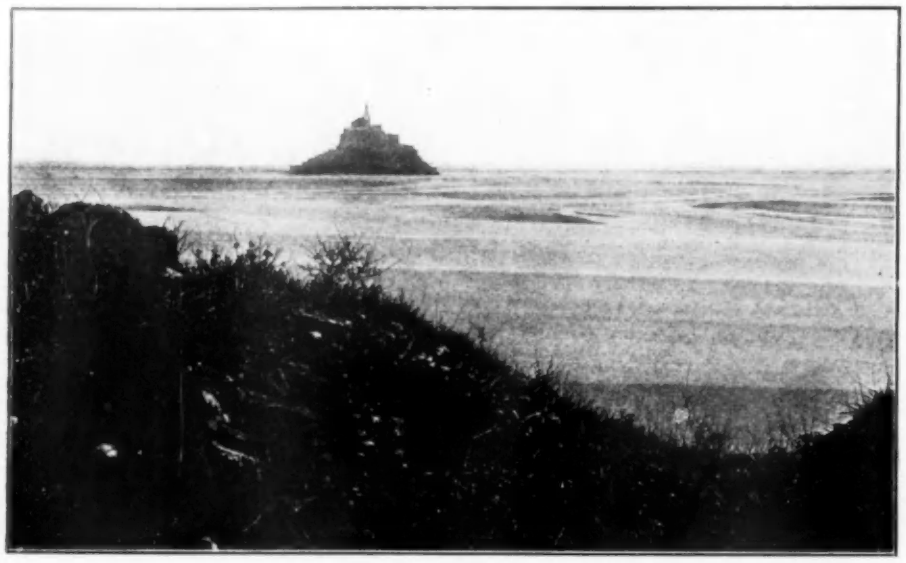
Mr. Henry Miller during his engagement in San Francisco introduced a new play by Percy Mackaye, and will bring it to New York later. Mr. Miller is very enthusiastic about the piece, which is called "Mater," and predicts that it will be a great success with women. He apologized for riding his hobby in an interview on the subject, but said that it deserves all the praise he gives it because the idea is exquisite, and most poetically expressed by the young Englishman. It is the story of a little blonde woman who has married a great statesman, or as she expresses it, a great black swan has swooped down on the pond and carried the little fledgling away on his mighty wings and set her on the gilded dome of the Capitol.

The play opens when she is the widow of this big man, to whom she was absolutely devoted, and who has left for her upbringing two serious dark children. The little blonde featherhead is considered to be a butterfly with no real depth of character, but on the contrary she combines a delicate tact and Japanese artfulness with a fine store of common-sense, and handles people and situations in a most wonderful way.

MAXINE ELLIOTT

[From a Sketch by Jean Parke]

Miss Elliott is building a playhouse in New York which is to be known as the Maxine Elliott Theatre, and which she will open with a new play about the first of next year.



MONT SAINT-MICHEL

A PILGRIMAGE WITH PHILISTINES

By M. A. Friend

Part V

Leaving Falaise, we noticed a decided change in the appearance of the country. In place of the remarkably smooth and level roads that were a feature of our approach, our way to Conde, following the river of the black water, for two days, was a "switchback" route. Down steep hills two kilos long we dashed, our feet on the rests, gaining impetus near the foot we shot up another, and were half way to the top before we realized we were going up hill at all. Then a few vigorous efforts and we were descending again. It was glorious, if a trifle breathless.

From Pont d'Ouilly, where we stopped the first day for noon déjeuner, the view of this wonderful part of the country is magnificent! Black, frowning cliffs that reflect darkly in the black water of the river and the unusually green fields make a striking combination. And the marvelous undulating roads; now you would be hanging over the top of a precipice—so steep that sometimes, perforce, we must walk down, scarcely able to hold back the weight of our wheels—then we would be down so low, the cliffs above us half hid the sky. It was splendid! I stopped once to ask a peasant working in the fields why the water of the river was black? But he was only to tell us that it was black.

CHURCH AND BELL TOWER AT SAINT-SEVER

At St. Sever we had delicious tea. Since a late déjeuner we had made a quick hot dash of thirteen kilos, and I remember six cups for my share.

"Mad" indeed the woman who kept the little inn evidently thought us when we ordered the third pot "hot and strong." She even moved unwillingly, the third time—the French country people take tea only as a medicine—and as she set it before us she murmured, "Surely, it is not good for Mesdames, so much tea. Is it not better to have a glass of l'eau d'orange?"

She seemed quite hurt that her l'eau d'orange had no temptations for us.

In may note book among comments on this place I find written "Tea wonderful."

St. Sever is charming, but we had time only for a hasty glance at the really fine, old church and its bell tour, square and massive, set a little at one side. On leaving our road led through a fine forest. On one side it had been cut, and it was dotted with the little thatched huts of the wood cutters and the ground covered with the debris of fallen branches and the stumps of trees.

We reached Flers so late in the afternoon that in order to get to Vire, where we proposed to sleep, we were obliged to take a slow train. We reached Vire late at night. It gives you a curious sensation to come into a strange town after all the world has gone to bed. On leaving the train, strive as you will to pierce the darkness, it is impossible to get an impression of anything save gloomy space—the gloom made more apparent by dingy station lamps. We entered a shabby omnibus and were slowly jolted up a long hill. It seemed interminable! At last the hotel was reached, that also dark and gloomy. A sleepy porter, jingling a couple of keys, proceeded us up the stairs ushering us into adjoining rooms. Grumbling a drowsy bon soir he left us. As in my invariable custom, I went at once to open a window, and confronted a black wall. Hastily closing it again, I went to another window, the same horrid blackness. Wholly unnerved I rushed after the man, he was already far below, but my distracted ringing of the bell brought him quickly back. "I could not, I would not, sleep there!" I told him. He was "triste," it was "ennuyant," he agreed, but, with an upward lift of his hands, "What would you? There is no other!"

My companion, of fewer nerves, kindly insisted on exchanging with me and I went to rest but with a mind somewhat distracted over my selfishness in agreeing to the exchange. I was glad to learn in the morning that my noisy demands in the night had awakened some one in authority and a better room was finally found for my friend.

This part of my journey is particularly nightmareish, so rapidly we went along I had not time even for taking notes. I have only confused memories of this—I am certain—interesting old town.

Near the clock tour there is a small, but a perfect, example of a Gothic house of the sixteenth century. I had but a cursory look at it.

I wished much to stay another day to see more and to wheel about the charming environs; but the Masterful One had bidden us, time pressed; so after déjeuner we went on. Hardly had we wheeled half an hour when my companion's tire collapsed. A punctured tire usually spells irritation—you chafe at the delay, but to my tired soul it brought that day unexpected joy. The pump we had, made no impression on its emptiness, there was nothing to do but for her to return to the town for repairs. I know well the methods of the French workman and I counted on

GOTHIC HOUSE OF THE XVI CENTURY, VIRE

several hours of happiness by the road side while awaiting her return. The sun was high, the shadows few, but I found a lovely spot in the tall grass under the shade of the hedge. Here I lay, flat on my back, my head pillowed on my wheel, watching the beautiful plays of the leaves of a popular tree against the blue sky. The noon time hush was all over the world. I was content. Presently, a farmer's cart approached, creaking. I lifted my head a

(Continued on page 148.)

Photograph by Felix.

SMART TOILETTE BY DRECOLL

CERISE MOUSSELINE GOWN TRIMMED WITH FILET AND GALON DYED TO MATCH. GUIMPE OF TULLE.

ANOTHER M

WOODWARD

(Our Own Correspondent)

FOUR FASHIONABLE PETER PAN MATINEES—YOUNG PARISIANS OF THE SMART SET MUST LEARN ENGLISH—SUMPTUOUS GOWNING—BEST DRESSERS DO NOT WEAR OVER TIGHTLY DRAPED GOWNS—THE COIFFURE IS WASHED WITH A PERFUMED AND BRILLIANT VARNISH—CHILDREN'S DRESS AT PETER PAN

THE Charles Frohman production of "Peter Pan" at the Vaudeville Theatre included at least four matinees, when the theatre was garlanded with children, many of them English and American, but with an amazing proportion of little Parisiennes with their English nurses and governesses. No little French maid or garcon may be fitting launched in smart society nowadays without being able to speak English, and it is astonishing to hear at the Bouillie golf links, at the Isle de Puteaux Club or at the Bagatelle Polo how perfectly it has been mastered, even unto the fashionable slang, and with, besides this, an elegance of enunciation which many a college graduate in America has failed to acquire. The craze for Anglo-Saxonisms has made "Peter Pan" a huge success, which will no doubt be repeated when it is given here in French next winter. An equal sensation have been the two performances, given first in an artist's studio, then in the hotel of the Princesse de Polignac, of tableaux vivantes, representing the drawings of Audrey Beardsley.

Huge Charlotte of Broderie Anglaise with pale blue bow and ribbon encircling the crown and streamers. Another band of ribbon, running through shirred mull, increases the hight of the crown.

Here is an original evening to stimulate the end of the season. These figures in black and chalk white against black or white cloth curtains now given in a hall hung with black cloth garlanded with white rose garlands, and ornamented with marble busts and alabaster vases on ebony and onyx pedestals. The artistic taste and perfection which characterized the tableaux, from the white cupids sitting crosslegged on the edge of an ebony bier, to the burial of Salome in a powder box, were unique.

So was the audience, such a blend of Russian grand ducs and duchesses, French princesses and countesses and the smartest, most beautiful women of the artistic and literary world could only be accomplished in Paris.

COSTLY COSTUMING

The recent enthusiasm for the Russian opera has brought about a sumptuousness in dress and jewels, which is wholly Byzantine. The Grand Duchess Waldimir led off with a coronet of diamonds and pearls that was wholly Oriental in setting, as was also another tiara made of plain polished gold in a sort of crenelated circlet inset with stone cameos and with topazes, which was worn with a draped gown of absolutely untrimmed topaz colored Liberty satin, crossing one shoulder with a jeweled clasp, and fastening under the opposite arm and across the hip with three similar clasps. The fabric on this side hung long, lapping over widely, but with two pointed ends dragging at the side, the back reaching suddenly into a square train that hung on the floor with no foundation whatever, a soft facing weighting its edge. On the right side the stuff seemed to have been pulled up to pass over the shoulder. It encircled the waist and hips in close wrinkles, and at the hem, for only a few inches just at the right foot, it hung no longer than the ankle, showing a topaz colored shoe and stocking, the side hem then lengthening suddenly to join the hem of the train. The bust under this drapery was swathed in gold embroidered tulle with flesh colored tulle cross the bosom inside.

Another robe was a tight Renaissance sheath entirely in gold embroidered green and mauve brocade that passed straight about under the arms, and was of equal length on the floor, long but not trailing, and hanging in thick heavy folds over petticoatless limbs. Over this a great shawl of untrimmed black gauze was worn, opening at the side, one buckle fastening it over and another buckle under the left arm, while on the other side the stuff was drawn under the arm, leaving that shoulder and arm absolutely bare. Imagine the effect of this rich material almost wholly veiled by black gauze, which, by the way, being unequally draped, had one end that trailed on the floor, weighted at this and at the other shorter corner with a gold bullion tassel. No gloves, no necklace, no jewel or ornament in the hair, but many emeralds and diamonds clamped into the brocade and gold embroidery about the bust and waist.

EXPENSIVE SIMPLICITY

Two women remarkable always for their original costumes, wore each absolutely untrimmed gowns of white Liberty satin, draped about the figure from bust to feet and trailing limply about white satin sandals and flesh colored silk stockings. One of these, Mme. Charles Max, (whose divine voice enchants many of her own and other elegant "five o'clocks") had long arm draperies of white tulle, and white tulle was draped over the side of the bust left exposed by the satin tunic. The other, Mme. Letellier, wore bust drapery of flesh colored tulle. A gold snake was wound about her bare arm, and no ornament at all, not a curl nor a puff, in her coiffure. A chain of diamonds passed diagonally about her corsage as though helping to confine the pale pink tulle.

GREY TULLE EMBROIDERED WITH PEARLS

The Countesse de Greffulhe wore a short grey tulle surplice embroidered in seed pearls, over a clinging silvery grey Liberty underdress. About the corsage there was a belt of diamonds into the back of which was fastened a long pale grey tulle scarf that hung loosely over each arm, while in her hair she wore two huge slender crescents of quivering diamonds that stood high above her head and made a double halo.

Directoire costume of pearl grey linen trimmed with soutache. Purple belt tying in a knot in back, with long ends between the narrow coat tails. Purple hat faced with lavender.

GOWNS NOT OVER TIGHT

These many gowns worn by aristocratic Parisiennes show that the best dressed women, while they have restricted the number of their garments to next to nothing, and while draping the bust, but leaving the entire arm and shoulder absolutely nude and one ankle in coquettish evidence, do not, however, drape their gowns with the tightness that some of the sensational dressmaker's models would lead one to suppose. Though the draperies are close and everything is weighted to hang flat and straight, nothing is stretched into a tight wrinkle. Flesh colored or white tulle is inevitably inside the corsage, as the corsage line runs straight about under the arm or extends in a deep point or square quite to the high belt.

FASHIONABLE COIFFURE

The "simple" coiffure which leaves the hair absolutely without ornament, is in reality the most complicated and artful of arrangements. In the first place the hair itself has been brought to a resplendent condition of health and vitality, and each individual hair stands out from the head and takes its own particular curve to swell the bulk of the effect, an inner cage being used if the hair is not abundant enough to achieve the result. The ends are turned in in a single loose twist and pins are invisible. Sometimes the bulk of this one twist is made at the back of the head, sometimes at the nape, or again it is quite to one side, as though the very weight of the hair caused it to droop from the summit of the head. But on top or toward the front it is never placed. Over the whole a perfumed wash of brilliant varnish is given that converts the hair into a smooth single mass broken by occasional apparently unexpected folds.

DRESS AT PETER PAN

At the "Peter Pan" matinees on Thursdays what fetching little ones there were hanging over the balconies and loges! Most of the little girls of five or eight wore dresses in white pique made in one straight scant piece, back and front equally flat, and loaded with zigzags in white cotton soutache and with row after row of tiny crochet buttons or white ballfringe. Sleeves were cut in one and buttoned on the shoulder with huge soutached buttons, while the guimpe and short open under sleeves were in handkerchief embroidered mull. The cloaks were in unlined pink or purple tussore embroidered in silk to match, and one little maid wore a big hat made of pink tussore lined with white tagale straw and trimmed with a big scarf and bow of white net bordered on both edges all about with short silkfringe.

Another dress worn by a girl of ten was in ecru linen having at the hem a deep border of turquoise blue linen headed by blue soutache zigzags in a scalloped outline, above this there being a band of ecru linen printed with pink rose garlands, this headed in turn by a trimming of ecru soutache, the same repeated on the edge of her ecru linen cloak. A white cotton dress printed all over in a china blue Chinese design was trimmed with bands of china blue linen covered with white soutache, this in a long apron effect front and back like a peasant frock. Her hat was a mushroom in the printed cotton bound and banded with navy blue straw. A beautifully tucked, embroidered and lace inset lingerie dress on a girl of eight had trimming half way up the skirt, which was quite long showing silk stockings and white kid heelless 1830 sandals. Up the front from hem to bust there was a panel trimming made of ruffles of lace and garlands of rose satin ribbon roses, and about the bust there was twisted twice a pale blue Liberty satin sash. Her hat was a big mob cap in Valenciennes lace having a pale blue scarf run through a series of wreaths of pink satin ribbon roses, the circumference of this cap simply huge and sinking low about the head. Her cloak was an unlined one in blue coarse ribbed ottoman silk, richly soutached, and with lingerie frill forming neck, sleeves and inner front trimming.

ADULT LINGERIE GOWNS

Lingerie dresses for grown-ups are being made of sheerest mull without a scrap of lace of any kind, but covered with very bold floral design done in white and richly raised. The design is massed about the torse, bust, waist and hips, the skirt set on to the bodice with a beading and a sash wound loosely twice about the figure, but weighted at the ends. This sash is in printed silk with the design massed on the ends above deep fringe. The neck and hem of the mull gown is trimmed simply with hemstitching and tucks, and the short embroidered sleeve is straight and wide enough to reveal the arm bare to the shoulder, its hem plain.

Lingerie fans in handkerchief embroidery mounted on sandal wood are the newest things, and most fascinating of all possible combinations is a single garment to wear over silk shirt and corset, and made entirely of narrow encircling bands of lace set together with a crochetted linen stitch. This garment consists of corset cover, pantalons drawn about the knee with frills and ribbon, and a short, scant skirt that does not pass the knee, the entire thing in lace bands save for half a dozen narrow bands of white mull let in about waist and hips. This garment is hardly thicker than a handkerchief, and yet it is enough to prevent the corset and garters from making a mark through the petticoatless gown.

DETAIL OF ILLUSTRATIONS

Our drawings show very well the way summer coats slant away to reveal the straight Directoire lines of the high waisted skirts and the pretty vest or sash effect inside. Extreme but very popular is the Directoire coat, whose tails do not show from the front at all, and which reveals thus a torse closely sheathed in a tight linen tunic over a wider under skirt. Most of these skirts are buttoned in front from the bust to the knees, or even to the foot, either on one or both sides, and these buttons are of the same linen, or of whatever material the dress is made, even satin dresses having skirts buttoned with satin covered buttons. Notice also the soutached linen hat and parasol, and the huge wreath of flowers for hat trimming, in another drawing, these huge blossoms being composed of tulle or of fine batiste to give lightness of effect.

Paris, July, 1908. Aube de Siecle.

Costume of palest blue linen with buttons of the same. Black satin sash forms the vest. White linen hat soutached and trimmed with two pale blue quills.
White linen costume—vest and tabs on coat and sleeves are toile de Jouy—the vest is laced with black silk. White linen buttons on the box-plait of skirt in front which is edged with soutached trimming. Same trimming on the coat.

WHAT SHE WEARS

NEWPORT SEASON PROMISES TO BE DULL—LACK OF YOUNG CONTINGENT—MANY FAMILIES IN MOURNING—LITTLE ENTERTAINING IN PROSPECT ALTHOUGH THOSE IN MOURNING DO NOT LOSE THEIR INTEREST IN DRESS—THE TRUTH ABOUT THE SHEATH SKIRT—SUITABLE MOURNING

Mid-July at Newport has always distinctly proclaimed the success or failure of August socially, as this marvelous centre of fashion and wealth has its fluctuations in the way of achievements and expenditures, much as the industrial world has. Taking present forecasts as a foundation, not only should the month of August prove quiet, but more than that—positively dull and lifeless. A wave of affliction hangs over many households and, as a consequence, the conviction grows daily that there will be no entertainments at all on a high or lavish scale. Dinners and luncheons, a few picnics and quiet yachting affairs, may sum up the social doings. A leading matron gives as one chief reason for dullness this summer the scarcity of young men and women. The attractive girls have been married, and the next set are compelled to wait for the coming summer to get their innings.

MOURNING COSTUMES VERY MODISH

However dull it may turn out to be, there is no marked change in the interest manifested about dress, and those in mourning in no way show that fashion neglects them or that they turn aside from the consideration of the modes. Hats, gowns, coats, all bear the sign of smartness shown upon the same articles in color. Short mourning is made up for indoor wear in the sheerest of black nets, gauzes and mousselines. In the street, voiles are favorites for those afoot, but for carriage wear the most delicate sheer fabrics obtain favor. Chic models are reproduced, and jet finds its place as bead and bugle in the hand-work among black floss embroideries. Tulle enters into the foundation of these embroideries, being also greatly used for plaitings and ruchings.

HATS, VEILS—EMPIRE STYLES FAVORED

Empire styles come to the fore in mourning dress, with their long-train skirts sweeping the floor, while on some a band of dull black satin is let inside of the bottom hem of the skirts. There is, however, less pronounced sheathing of the skirts than is seen on some of the very close fitting colored ones, yet the new departure is not ignored in mourning by any means. Long transparent sleeves of tulle or mousseline are more generally worn than half-sleeves, while guimpes are deep and bodices low. Hats for mourning are less exaggerated, those of moderate dimensions being worn, but the softest black aigrettes and paradise plumes flow above them. For street wear bows of silk and ribbon, as well as tulle, are the correct hat trimmings, while black voile, open mesh grenadines and a soft India silk offer the best choice for costumes. Mourning veils depend upon individual taste, although the trend is in summer for silk or Brussels net, especially made, which the best milliners always keep in readiness. Those who insist upon English crêpe veils have it draped upon the back of the hat in a fixed style. Shorter crêpe veils, however, are generally advised, and no criticism can be offered if one choose to exercise her own taste by wearing very short veils about the size of the new black lace ones. Mourning dress, in fact, has escaped from so much of the old conventionality that new departures may be practiced without creating much comment. But there is a limit beyond which one may not go without being considered wanting in correctness of style—which demands that no innovation must shock or attract undue attention.

TRUTH ABOUT THE SHEATH GOWN

It needs a word of counsel from Vogue to keep many of its readers from falling into mistaken ideas about the much-talked-of and criticised sheath gowns. So many women are following the idea of scant, clinging skirts for wear in the street and dropping the wear of undergarments in order that their gowns shall be glove-fitting, that they must be advised that such gowns were never intended for wear walking the streets of a city. They are exclusively for house wear, and then not all women are willing to be outlined in this fashionable way. Present fashions, well understood, declare for the short walking dress on the street, and the best American tailors make the skirts of them either plaited from the hip down, gored or circular. This style in wash fabrics or in cloths is the one accepted by all women of good taste for street wear. So for long-skirted gowns to be worn with hats when driving, or at day functions, the best makers do not exaggerate them in the way supposed. The skirts fit the figure without gathers or plaits, but they fall down with ample grace into demi-trains. The bodices are draped softly, all the trimming being massed on the fronts and the decolletage. Whatever the material or trimming may be, the same ideas rule. That some women, being tall and sylph-like of figure, when so costumed look taller and more slender, and very noticeably so, then do they come nearer to the fashion plate artist's ideal. If they happen to wear one of the latest models in long coats called "grande vest," made of cloth to match a Liberty satin skirt usually, all the more tall will they look.

WHAT CONSTITUTES SMARTNESS

This is the smartness of the hour that well dressed women seek to adopt in public, but happily not the close-outlined figure models some foolishly imagine. The study of them is—if smartness is sought—to wear hats drawn well down on the head, to wear clinging, but not too scant skirts, and in princess style chiefly, which, with a long beetle-back form of coat—it may be achieved, provided one has the right kind of figure and carriage—two most essential possessions.

TUNIC MODELS

One model of tunic forms a large rectangular square tab in front and draped very low, the rest of the tunic starting with high drapery and showing on each side very fully the plain underskirt. The tunic then slopes downward and ends at the very bottom of the skirt in the back, in a square tab finish. Another style of tunic divides in the back some distance below the waist. It is open in front, forming two broad square scarf-like ends. These ends are embroidered, the design forming a solid square also, but the work to be executed is in character close and fine. A gown seen with such a tunic was of gray satin, but had a skirt of gray cloth, on the bottom of which was a deep twenty-inch band of gray satin. The same model was also seen in Nattier blue voile without satin additions, while the embroidered tunic squares were of blues of many shades.

Another most attractive afternoon gown in this style was of dark hunters' green heavy crêpe de chine. The underskirt was of light blue encrusted with pale ecru guipure lace. This underskirt was only visible on the right side and part way across the front, as the tunic ran diagonally just below the knee on the right side, down to the floor on the left, and into a short train at the back. On the bodice it was draped across the bust in surplice lines, encrusted with guipure over the bust, and edged all around with a band of satin in a deeper shade of green. This band was six inches deep on the skirt portion of the tunic, and three on the bodice. The sleeves were plain, long, tight-fitting, finished with a band of satin. The collar and yoke were of pale blue chiffon finely tucked by hand, the collar being edged with a plaiting of fine net. With this gown was worn a Directoire hat of dark green straw, trimmed with lovely light blue plumes and faced with blue satin.

Newport, July, 1908.

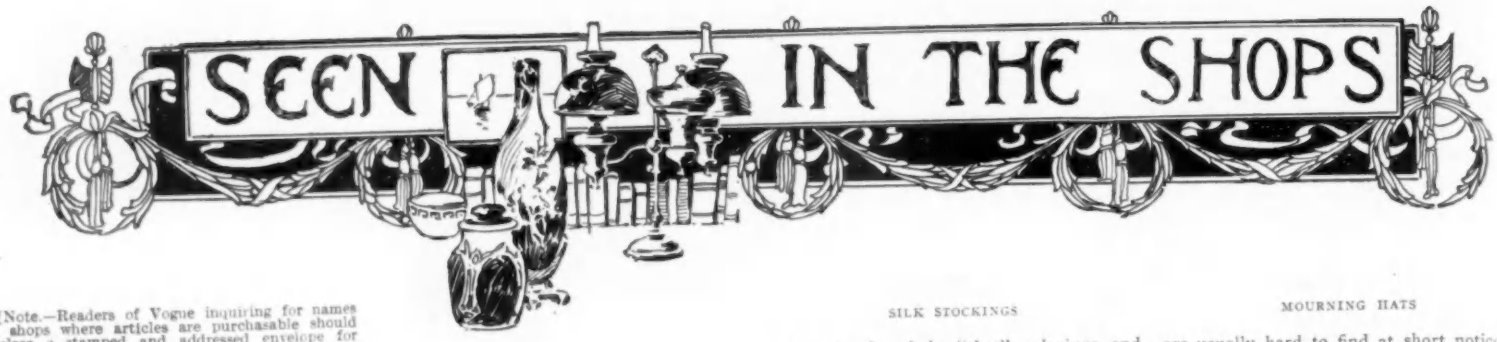
House gown of black filet. The corsage is embroidered in green and black. The front opens over a white lace underdress lined with pink mousseline.

Gown of pale blue linen with all-over islet embroidery in white and trimmed with stitched bands of white linen. Yoke of tucked white batiste. Black chip hat faced with emerald green satin and trimmed with black aigrettes.

CHARMING GOWNS FOR SUMMER AFTERNOONS

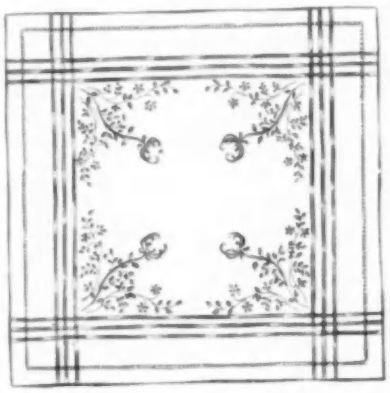
BACK VIEWS OF THESE GOWNS ARE SHOWN ON PAGE 147

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 130



[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

THIS year are shown at moderate prices the prettiest of bed coverings in printed muslins, with window draperies to match, that can be depended upon to transform the ugliest and barest of rooms into a veritable bower of beauty if some one of the altogether charming rose patterns is decided upon, this being always preferable to the more highly colored designs not true to nature, in which so many favorite garden flowers are done for the mere matter of effectiveness. In sketch No. 1 a lovely bed set is illustrated of the printed muslin variety, the roses a medium shade of pink, and the foliage and lattice work of stems in clear, cool greens, which show up well on the crisp, white muslin. The corners are notched for a four poster or an enamel bed, and fluted ruffles finish the edges. Scattered over the middle part are single roses half blown only, and in either single or double size spreads, with bolster shams to match, the price of the set is but $2.75. Curtains to match, 3 yards long, are $1.75 the pair, and the design comes in three colors, i. e., pink, blue and yellow. The sham is bordered at one edge only with the roses, and the ruffle is continued along the side edges, leaving the top edge plain.



Sketch 2 shows one of the newly imported printed white cotton spreads, the design combining wistaria and lilacs in lovely tones of mauve, with tiny sprigs of foliage scattered between. In size 72x90 the price is $1.45, and besides the wistaria pattern one of daisies and lilies, and another of conventionalized poppies, are to be found. All these designs are printed in other colors than mauve, a soft dull blue being very attractive, the green harmonizing in each instance. The third sketch is of a sheer batiste pillow sham, hand embroidered in sprays of chrysanthemums, and with groups of lines in a heavier weave above the hemstitched hem. These in size 32x32 are $3.85 the pair, and a spread to correspond in single bed size, i. e., 72x90, is $10.75. A double sized batiste spread, 90x100, in a very graceful design of hand embroidered daisies, is $12.50, the single size $10.75. These also have the heavier woven lines and hemstitching at hem top, and the shams to match are $4.85 the pair and $3.85, respectively.

PIAZZA FURNISHINGS

in the way of table covers are always necessary, and very good looking are those of heavy white cotton goods printed in a design of brown pear trees springing from an art nouveau border in tawny yellow, and a deeper brown contrasts. The trunks of the trees are a delicious shade of green, soft and deep, and the design is both unique and effective. The size is 36x36 and the price 95 cents. At $1.35, in a size 45 inches square, Austrian print table covers, as well as printed India cottons for the same use, vie in quaintness and attractive colorings.

FIBRE RUGS

in copy of cashmere rugs from the Orient are a very smart floor covering, and in a 4x7 size are $4.75. Algerian fibre rugs come with semi-barbaric designs at border and in soft and well blended color schemes. One with a pale wood color centre, through which run lengthwise indistinct stripes of a tawny tiger yellow, is bordered with a moss green band, and at ends this merges into a design introducing a paler shade of green, and irregular points of tan like tongues of flame jut towards the middle part of rug. This rug is 6x9 and costs $10.25.

RAG RUGS,

also for the veranda floor, with tan centre and green pine tree designs at ends above wide bands of green, flecked with red and black, in a 6x9 size are $16.50. These will wear for many years. The ends are finished by white fringe.

A SHEATH SCARF

in black and gold, woven together in an open round mesh, the border more closely woven, is $7.75, the length 2½ yards. Such a scarf for evening wear when the lightest protection only is desired, is invaluable to matrons, and for the debutantes they come in pale gold or in silver at the same price, and are extremely fetching in appearance.

BEAD WORK HAT PINS

in large, round ball shapes, of solid color or in little Dresden patterns, are only 25 cents, mounted on stout pins of good length. They are so different from the ordinary run of inexpensive pins that they will be promptly appreciated.

A WATCH

with open face and mother of pearl back,

in a small size, is very tempting for wear with white linen costumes, and so new that it is still classed as a smart accessory for a summer costume; the price of this bit of usefulness is $12.

SILK STOCKINGS

are to be found in "shot" colorings and in a grenadine weave, with a solid color foot. All colors come, "shot" either with black or with white, and the price is $4.50 the pair. For $2.25 a pair fine gun metal silk stockings are offered.

LISLE STOCKINGS

Very French indeed are the white lisle stockings printed in chiné sprays of pale tinted flowers, which are either pink, blue or lavender, as one may choose. They are 75 cents a pair, and the same designs appear on pale yellow grounding as well.

A LAWN CANOPY TABLE

is an entirely new piece of garden furniture, and has a wide spreading canopy of striped awning material finished by fringe that overshadows by a large radius the table, through which the standard is run. This table is of a size that can be used for a tea party for children or for bridge by the grown-ups, and can be moved easily to stand where the breeze has most motion. The canopy is 9 feet in diameter, and the table, which is of metal, is 40 inches in diameter, the two fitting together easily and the canopy capable of adjustment at any hight desired. The price is $55, and the chairs to match the table are $3.75 each.

CANOPIED CHAIRS

are an out-of-door luxury, and for convalescents are a great aid to recovery when fresh air is part of the treatment. The canopies, with nickel rods and attachment clasps, in a large size, are $7.50 in plain stripes or colors, and $10.50 for fancy striped material.

SHOE RIBBONS

For Oxford or Colonial ties, ribbon by the yard in tan, black, white, or white striped in black or tan, sells for 10 cents. The width is about 1¼ inches, and makes a very pretty, neat bow if the ends are not left too long.

SANITARY CRIBS FOR INFANTS

to take away for the summer are $3, and consist of a wood and metal frame with a suspended "crib" of cotton drill, which has large perforations for air at necessary points. A bath-tub attachment of rubber is $2.50, and the whole can be folded and put away when not in use.

MOURNING HATS

are usually hard to find at short notice in really good styles at reasonable prices, but I have found a shop where a great variety of smart effects and the best materials, are combined at prices that range from $4.50 to $5.98. Wings and mull, wings and ribbon, wired net bows, or black flowers and ribbon, are some of the trimmings, and the hats are of good straw or of net with border brims of straw or silk.

RIBBONS

in 5-inch width of taffeta, with coin spots or stripes of black, brown, blue or cerise on a glistening white ground, are 25 cents a yard.

HAND EMBROIDERED COLLARS

of a new kind, the embroidery done in palest French lavender at corners and middle back, owe their claim to novelty to the fineness of the hand work and the coloring, as well as to the dainty scallop at edge and the touches of hemstitching; price 50 cents. The principal patterns are wee daisies and tiny conventionalized carnations.

BAG INITIALS

of sterling silver gilt are 50 cents, and come either as solid disc with letter in black at middle or else in all gilt with pieced initials, this last very good looking.

TAILORED LINEN BELTS

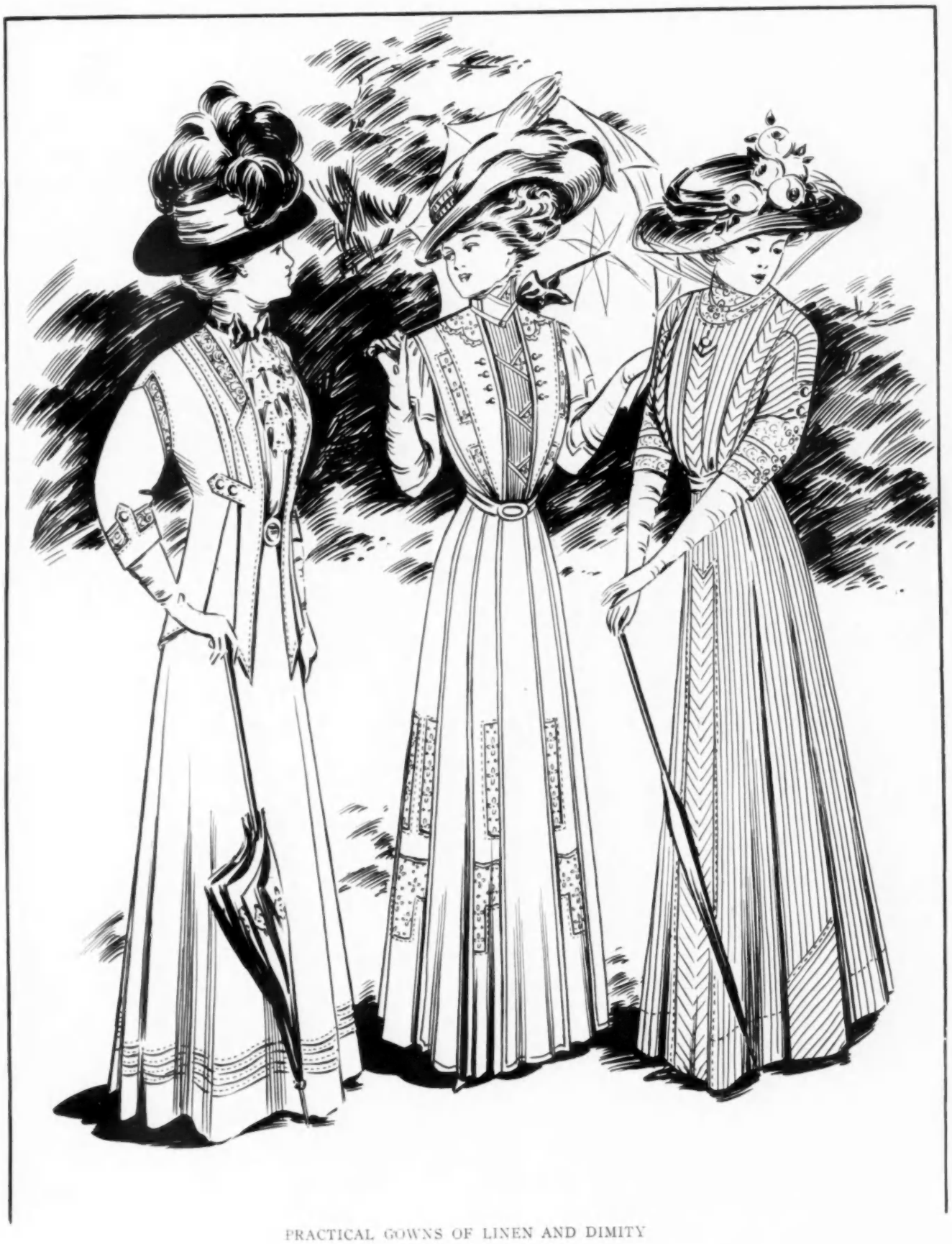
with mother of pearl buckles are 50 cents.

MOTOR HANDKERCHIEFS

in dust color linen are quite the latest thing for fair motorists, and have colored hems and wee border designs printed in color to match the hem; they are 25 cents each.

REAL VENETIAN GLASS VASES

in all the exquisitely quaint and unusual shapes that these deftest of glass makers imagine, are selling at the ridiculously low price of $3 upwards to $5. In hight they range from 6 to 16 inches.

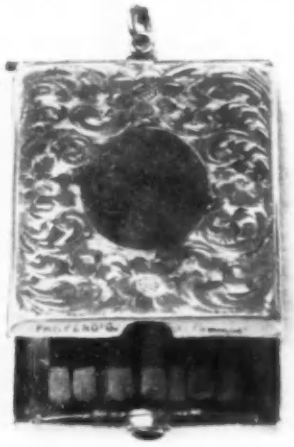


PRACTICAL GOWNS OF LINEN AND DIMITY

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 130

FASHION AND GOOD FORM IN JEWELRY—STUDS AND BUTTONS—SCARF PINS, RINGS, WATCH GUARDS, TIE CLIPS, ETC.—A NEW CIGAR ASH HOLDER FOR MOTORING

EXcept in the broadest sense fashion has little to do with the matter of jewelry for men, but the importance of good form can hardly be exaggerated. While there are some individuals who, by reason of a certain natural air or style, can wear more extreme cuts, more striking patterns and brighter colors in clothes and haberdashery than others, it is seldom that vulgar taste or flashy ostentation in



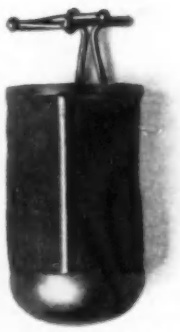
MATCH CASE

jewelry can by any natural or acquired distinction in dress be made to look other than vulgar or showy, and although it is somewhat difficult to define the exact limits to which one may go without crossing the border line of refinement, some general comment may be helpful, and the illustrations interesting as giving an idea of the designs, or perhaps I should say of the character of designs, of good style shown at one of the leading jewelers.

In the first place, while there should be no imitation or apparent cheapness, it is not extravagance, as judged by actual money cost or value, that determines good form, but indeed, in the majority of cases, quite the reverse. Simplicity is the thing most men should look out for in selection, whether expensive simplicity or not, and if one's general dress is not of a costly kind, so that there is likely to be a noticeable difference in quality between one's suits and other articles of attire and one's jewelry, or if one is known to be possessed of but small means, disproportionate value in the latter is not advisable.

FOB OF PIGSKIN AND GOLD

Since the wearing of jeweled studs and waistcoat buttons with full evening dress has come into such general vogue that the sets are to be had at nearly all the "furnishing" shops and department stores, the fashion has undoubtedly suffered in exclusiveness, and may almost be said to have lost distinctive smartness. Indeed, I should not be in the least surprised if it were discarded entirely by men of the best class within another year, and even now I should not recommend any of the usual designs, although the buttons cut out of mother-of pearl, amethyst, etc., without a rim of metal around them, but simply backed up with gold, are still so unusual as to be in no immediate danger of becoming common. Simple moonstones, or pearl set with small pearls in the centre are a much better selection than what may be called the colored stones—turquoise, opals, garnets, etc.—while there is no doubt that the small pearls for studs and plain pearl buttons, or buttons covered with the waistcoat material, are conservatively speaking the best style of all. Not only am I convinced of this from my own observation of what is worn by the class of men most representative of refined taste, but because I have been told at one or two of the shops of fashionable reputation that their sales proved such to be the case. However, in the way of cuff-links for evening dress baroque pearls are now in especially smart vogue and it would seem that waistcoat buttons



CIGAR PROTECTOR

TWO STYLES OF RINGS

of pearl set with single small pearls should be open to no adverse criticism on the score of good form.

For day wear, besides the plain gold disks cut with sharp edges and with monogram, which are always good style, cuff-links of agate or semi-precious stones in colors to match the shirts they are worn with are still much in fashion, and a particularly pretty design seen at a leading jeweler's was of enamel in stripes of dark blue and white. One of the photographs reproduced herewith shows an example of dark green stones set in fairly heavy rims of gold and there are any number of other pretty styles in various shapes and colors, many of which may be matched in scarf pins.

CARD CASE

As for the latter, if I were asked to name the smartest styles of expensive and inexpensive variety, I should say first the single pearl, about as large as a medium-sized pea, in round or pear shapes, and second, the long oval designs of semi-precious stones set in gold, and of colors to match shirts and neckties. True that neither of them are in the least new or in any way distinctive, but both are veritable classics of good style, and apparently absolutely standard in fashion. There are, however, so many pretty designs that there is no excuse for bad taste in selection, and among them the four illustrated on this page give some idea of the general character to be recommended—one a baroque pearl set in silver with two small diamonds below, another a ruby, forming, so to speak, the hub of a double wheel of gold; another an amethyst in a heavy long oval gold setting (a design of the general kind above referred to) and another a small acorn-shape composed of a reddish-pink stone, of which I have forgotten the name, and chip diamonds. The baroque pearls in oval twists of gold, the pearls with small stones at the base, and other conventional designs are also good form,

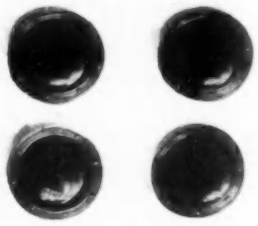
TIE CLASPS

but large diamonds, either alone or with other jewels and, as a rule, the pins that represent dogs' heads, horses' heads, golf sticks, etc.—except, perhaps, for distinct outing dress—are not especially so. Nor, generally speaking, are the natural flower designs advisable, or the "picture" pins, by which I mean those having glass used in the setting.

It can hardly be said that a man should not wear any kind of a ring, but certainly he should use the greatest care in its selection, for the variety of suitable character is small and consequently the opportunity for questionable taste great. The plain gold rings cut with crest or monogram have become so common that, while unobjectionable in point of style, they are no longer in fashion, and most of the precious jewels are bad form for men (there are exceptions of course,. in which, however, diamonds, pearls, and turquoise should never be included) so that the choice is practically limited to the old snake designs, the seal rings of agate, or other stones which may be cut, and the very simple styles in which sapphires and other dark and less lustrous jewels are set in heavy gold settings and of which two examples are illustrated.

SUMMER WATCH CHAIN

In the way of watch chains the simple and not too heavy link styles are the correct thing and either the single strand with snaffle on each end (one for the watch, the other for match-box, pencil, etc.) to be run through the button hole of the waistcoat, or the double strand, with bar in the middle, like that illustrated, are practically the only ones worn, with the exception, of course, of the chain used for summer when a waistcoat is worn. A smart style of the latter—with button for the button hole of the coat lapel—is illustrated on this page, and there are the older guards of leather for the same purpose, and the



CUFF LINKS

fob styles of which a sporting design of light pigskin and gold is also illustrated. With formal evening clothes a watch chain is not worn, and while one still occasionally sees the black silk ribbon fob with seal of gold, it is better to have no visible watch guard.

Regarding the other things which may be classed as jewelry for men, and of which an exceedingly pretty case of silver with ruby clasp for paper matches, an equally pretty silver card case and a good style gold necktie clasp are shown there

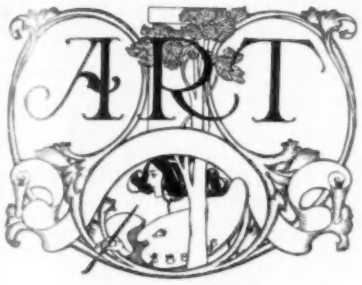
SCARF PINS

is nothing special to be said, other than that gun metal has gone out of vogue. Especial attention should, however, be called to the evening dress tie clips of gold and small pearls, which besides being rather smart, are extremely practical for keeping the tie in place, and to the little gilt net cigar protector for motoring—a novelty that fills a requirement which much needed inventive genius to take care of. Slipped over the cigar, not only does this small device with its closed top and net

WATCH CHAIN WITH DOUBLE STRAND

work protect the end from the wind, but while permitting the smoke to escape it holds the ashes and thus protects the smoker and whoever else may be in the car from the annoyance of having them blown about.

H.



EXHIBITIONS NOW ON

New York. Astor Library. Etchings and lithographs by modern Dutch artists, and plates illustrating shop window decorations.

Lenox Library. Modern line engravings by the Société Française de Gravure, and etchings by Joseph Pennell.

Colonna Collection of Japanese prints.

Knoedler's. Summer exhibition of paintings by modern artists.

W. K. O'Brien's Collection of plans and views of New York City from 1671-1868. During summer.

Brooklyn. Brooklyn Museum. Collection of etchings loaned by Henry T. Quick. During summer.

Buffalo. Albright Art Gallery. Third annual of oil paintings by American artists.

Poland Springs, Me. Maine State Building. Annual exhibition of American paintings and sculpture. Until 1 Oct.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

Worcester. Art Museum. Summer exhibition of paintings. Until 20 Sept.

GOSSIP

During this month the Gothic section of the celebrated Hoentschel collection was placed on view at the Metropolitan Museum of Art in New York. This has been loaned by Mr. J. Pierrepont Morgan, and has been admirably arranged in Statuary Hall by the new curator of decorative arts, Dr. William R. Valentiner. Among the important items shown are carved choir stalls, pieces of furniture, Gothic columns of several periods, fourteenth and fifteenth century sculptures, architectural details, tapestries and textiles. With this collection are shown the sculptures from the chapel of the Château de Boson, which are considered masterpieces of French work, and which are also the property of Mr. Morgan.

In addition to the interesting collection of Japanese albums from the Colonna collection, and line engravings by the Société Française de Gravure, there are now on view at the Lenox Library, New York, a number of lithographs by Joseph Pennell, recently presented by him to the Library.

It is said that the art display at the Franco-British Exposition now being held just outside of London, is exceptionally fine. Leading artists of both countries are unusually well represented.

On 3 August the third international congress on art education will open in London. The first of these congresses was held in Paris in 1900; the second in Berlin in 1904, and they are considered to have been of great benefit in improving the methods of teaching the school children of the world.

SOCIETY

(Continued from page 130)

Brooks.—Mr. and Mrs. Reginald Brooks, of Westbury, have gone to Newport to visit Mr. and Mrs. Mortimer Brooks.

Chase.—Miss Helen F. Chase, who has been spending several weeks at Lenox, has left for Bar Harbor, Me.

FOREIGN TRAVEL

Carmania.—Sailed 25 July: Count and Countess of Santa Eulalia, Mr. and Mrs. John N. Snedden, Professor and Mrs. William G. Sumner, Mrs. Robert Watt, Jr., Miss Gertrude Watt, Mrs. D. P. Lamoreux, the Misses Lamoreux, Mr. and Mrs. F. C. Walbridge, Miss Edith Walbridge, Mrs. W. C. Talmadge, Miss Hilda Talmadge, Mr. and Mrs. S. R. Ravenel, Judge G. B. Gager, Mrs. A. E. Disbrow, Miss N. E. Disbrow, Capt. Stanley Musgrave, Mr. and Mrs. Arthur O'Leary, Mr. and Mrs. E. S. Allen, Mr. George C. Brackett, Mr. Douglas Bucknall, Mr. Hugo Chartens, Mrs. E. M. C. Davis, Mr. and Mrs. James W. Denny, Mr. and Mrs. John H. Easley, Mr. and Mrs. Grans Fitch, Judge John Fleming, Mr. James L. Hamill Mr. Charles B. Heartfield, Mr. John F. Lemmon, Mr. F. W. McIntyre, Mr. and Mrs. Robert H. Martin, Dr. and Mrs. A. H. Mellersh, Capt. Stanley Musgrave, Mr. E. Powis Jones, Mr. Ansel Oppenheim, Mrs. Edward D. Page, Mr. G. R. Putnam, Miss Elizabeth D. Putuden, Mr. and Mrs. A. P. Ramage, Mr. Isaac Verso, Mr. H. J. L. Washington, and Mr. and Mrs. William J. Wood.

Caledonia.—Sailed 25 July: Mr. and Mrs. A. H. Babcock, Mrs. H. B. Chamberlain, Miss Chamberlain, Mrs. Henrietta Blair Hyde, Mr. and Mrs. Albert F. Schneider, Mr. and Mrs. William B. Sharp, Mrs. Frank M. Snyder, Miss Patricia Snyder, Mr. and Mrs. George Baird Turner and family, Mr. W. A. Ross, Mrs. J. Wilson Boyle, Mr. and Mrs. David Buchanan, Mrs. Donald L. Ballantyne, Dr. and Mrs. Charles J. S. Digges, Dr. Alexander Farquharson, Mr. G. J. Garretson, Mr. R. A. James, Judge and Mrs. D. L. Moffet, Miss Florence Mathieson, Mr. and Mrs. M. T. Richardson, and Mrs. William Wheelock.

Majestic.—Sailed 25 July: Mr. Robert Francis Harper, Dr. Henry Van Dyke, Mrs. K. Van Rensselaer, Mr. and Mrs. A. D. Williams, Mrs. Franklin Pierce, Professor and Mrs. A. C. Armstrong, Mrs. Gertrude Bennett, Dr. and Mrs. W. R. Broughton, Miss Ruth M. Broughton, Mr. and Mrs. H. J. Cramer, Mr. and Mrs. E. S. Brownson, Jr.

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BACK VIEWS OF GOWNS ON PAGE 143.

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A PILGRIMAGE WITH PHILISTINES

(Continued from page 136.)

little to look, and was greeted by a facetious "good morning, Ah, yes!" with an indescribable accent. The peasant lad, who had somehow picked up so much English, knew me at once for an American, or an English woman, in either case "mad."

I laughed back a polite "Bon jour, Monsieur," and with a sheepish "Pardon, Madame," the cart creaked on.

Fate was against me that day. My gypsy joy was not of a long duration.

The injury to the tire proved not to be serious and it had been quickly put to rights at a road side place close by, and soon we were speeding on again.

The scenery was still wonderful. The road continued to undulate into delightful ups-and-downs. Though always fearful, on my part, of tramps, we had heretofore met on the lonely roads nothing more frightful than horned cattle and on approaching them closely, we found they were always hobbled. This afternoon, while walking up a long hill, we sighted a suspicious looking man, apparently waiting our approach.

In a low voiced, quick consultation we decided we would pass him without notice, except the greeting of the road, but that, if he attacked us, we would, by a concerted motion, rush at him with our wheels pushed before us. We had no jewelry about us, our watches were concealed, and in the little bags, hanging at our belts, were only a few sous. As we came up he, with a sharp eye, but in a whining voice, began to beg for money. Ready for the rush, we kept close together, and deliberately searched for a two sous piece, with apparent carelessness, letting him see we had nothing but copper pieces in our bag. Without a word of thanks he took it and we left him. A few steps brought us to the top of the hill where we were glad to mount, and knew we were leaving his evil presence far behind.

A pleasanter experience came half an hour later. Thirsty from the heat and my fright, I, for my part, was delighted when I saw a cluster of three houses on one of which was the now familiar sign "Hebetant loge a pied et a cheval. We longed for some sort of a drink, but felt quite hopeless of either milk or tea—in these little country places you can scarcely ever find milk. I asked the tidy looking woman who came forward to meet us as we stepped off our wheels, and into the little brick-floored cafe, if she could give us a drink? "Ah, oui, Madame" and she told off a long list of truly Parisian drinkables, ending with beer. With carefully concealed hope I suggested that probably she had no tea, again came the response "Ah, oui, Madame," and she immediately lighted the alcohol lamp to prepare it. Delighted, I begged to be allowed to help, and she patiently bore with me while I guarded the water till it really boiled before pouring it on the tea. This she allowed me to measure myself, and my spoonfuls from the original package of fine, old Chinese tea were generous. This sight she bore without flinching, but the look of horror on her face when after only a moment I began to pour it out, was ludicrous! "Surely," she cried, "Madame will allow it to fuse!"

Rich milk she gave me also and cut sugar; this too is a rarity. I sat a long time over it, chatting. Always out of place in a café, my Philistine rigidly refused the tea. Myself, I love these road side places and I hung over the wooden table as though I was born to it. When I asked the price of the nectar I had drank, the cheerful soul said, with a shrug of her shoulders, "Ah, there is no price. Madame may give what she will!" With many thanks I left a two franc piece on the table, the price of tea and toast in the swagger Paris hotels. But never have they served me tea like that!

Villedieu, we reached barely in time for dinner, and at noon the next day we left. We saw here the atelier of a famous worker in copper, looked at the church—one end of which is especially fine—and cast a passing look of interest down the canaled length of some old streets, and at the lace makers sitting, as at Bayeux, before the doors of their cottages.

Avranche, where the others awaited us was only a few kilos distant.

The way was fascinating. All the afternoon we flew down hills so steep that scarcely could we get a glimpse—we could only guess—at the beauty of the dissolving landscape, but, in the intervals of climbing we admired the marvelous view. Our first sight of the old city was at least three or four kilos distant, and was unexpectedly seen through the purplish, rosy mist of late afternoon. It was startling. Only the tops of a few roofs and two tall church spires set in charming silhouette against the sky. While we looked, it vanished. It was like a mirage. Avranche is built high on a hill. A weary two kilos, we climbed, pushing our wheels meanwhile to reach it. The greeting from the Masterful One was "Where have you been so long? We expected you this morning! There is absolutely nothing to be seen here! Let us go on at once." I meekly murmured that perhaps we new comers might find something worth looking at, having come so far to see. Impatiently, she waited till the next day. The view of the surrounding country is wonderful. From the Jardin des Plantes you get the famous view of marvelous Mt. St. Michel, what many, many years ago Madame Sévigne counted as one of the eight wonders of the world.

Across the bay it stands in lonely, picturesque grandeur. I saw it first through the same beautiful mist that had glorified Avranches, itself, from the distance. It was enthralling! I wished to see nothing else that day.

Continuing on our way after déjeuner, we stopped for an hour at Pontorson, a dear old village that has been the scene of much stirring history.

I loved the little old church there—battered and war-worn—with a fine old Roman door and inside, were curiously carved bas-reliefs of the Ascension. On another wall was another bas-relief of strangely mutilated figures—all headless—not one complete. There was not time to seek out its history, or to have this especially interesting bas-relief photographed. Crossing the sands the views you get of Mont St. Michel are all you have imagined them to be. But of Mt. St. Michel itself, I have only impressions—dear, unforgetable ones—lacking detail.

It was overrun with tourists when I was there, late in July. They possessed the place. Then, as usual, on our arrival there, late of an afternoon, there was much discussion over rooms. Wearied of it I sought and found one for myself. It was ideally placed at the top of the Maison Rouge, the highest point. There was a balcony. It faced the broad sea and there was a moon! There was nothing lacking, my joy was complete.

The room was small—like a cell—there were no windows, only a glass door that opened onto the balcony that over-looked the wonderful water, turned golden by the moon. Half the night I hung over the rails of the balcony.

I could scarcely leave it, and when I did, I could not sleep, for, through the open door, I could still see the moon and the sea.

After dinner I had sat long, alone, on a high, broad terrace, sipping my coffee and dreaming, while scores of babbling tourists scattered themselves over the sands, in the moonlight, far below.

At bed time I watched them, delightedly, as they came streaming up the steep stairs, built against the rock, carrying in their hands little Japanese lanterns to light themselves to their bed rooms. This was for the sake of tradition, doubtless, for the moon that night was nearly as light as day. However, I was glad enough to see the bedtime lanterns, for is not that one of the things you go to Mont St. Michel to see?

It has many wonders. I do not know who can describe this place and do it justice. Certainly, I cannot, especially in an article of this sort, meant only to tell of the pleasures of a well-planned bicycle journey.

The marvelous Abbaye, the church that tops the rock, the crypts and the old Cloitre with its delicate columns, light as air—all these things I must leave. I do not know how to describe them. One perfect night we spent there. The next day we returned to Pontorson, to the railroad. My companions left there to cross to the Jersey Isles. I, and my wheel, turned towards Paris to continue our errant wanderings wherever my fancy led.

For three weeks, haled by Philistines by train, or rushed over sacred ground without time to realize it, my heart was filled with fervent joy that, at last, I was free! I could linger as I pleased, defying the dinner hour, and caring not at all for trains! I could stray from the road if I would, and, best of all, I could lie in grassy ditches, or wheel in by-ways or through narrow forest paths, all unwitting where they led.

(Concluded.)

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 130

LAUNDERING SUMMER GOWNS AND DELICATE FABRICS

Fine ginghams, chambrays, linens and lawns will not keep their delicate colors well unless great care is taken in the laundering. They should be washed in water that is barely hot, and rinsed in water containing salt to "set" the color, and if this does not avail, sugar of lead should be added to the rinse water. Black or black and white goods should be dipped into a solution of black pepper to prevent them from becoming dingy looking. Dainty lavender shades that fade so quickly are given a bath of turpentine, one tablespoonful to a pail of cold water in the last rinse water.

The care considered necessary is sometimes given in one process of the laundry work, and not in another that is equally as important. The colors of dainty summer dresses and shirtwaists if dried in the sun will be sure to fade. Hang these garments in the shade to dry, and in order to have them dry quickly, as they should do, the skirts and waists should be spread out as much as possible. The former are usually hung on the line from the hem, making the skirt double, and therefore taking twice the length of time to dry. The remedy for this is to fasten the skirt band to a barrel stave and hang it to the branch of a tree, or elsewhere, to obtain the shade necessary.

Any garment made up in the materials mentioned should be "bone dry" before starching. For mourning prints a black starch is used that is prepared especially for this purpose. For yellow and brown prints color the starch with coffee or hay tea. For white goods have the starch slightly blue and not quite so thick as for the colored fabrics.

Turn the garments to be starched wrong side out if they have not been dried that way, as they should be, and rub the starch in well, but not wetting the material more than you would by dampening it with water, and roll up tightly in a towel. This method of starching dresses and shirt waists is done with the finely powdered starch that is simply mixed with warm water when it is ready for use. When ironed, the fabric will have the stiffness so desirable, that of new goods.

For organdies, batistes and sheer white goods, the best starch to use is made of gum water. Use white gum arabic or tragacanth, putting enough of the powder into warm water to make it quite slippery to the touch. Wet thoroughly with this solution, then squeeze dry, but do not wring, and spread out the dress to dry slightly until the texture feels nicely moist, then roll up tightly in a towel. In a few hours the finishing process may be given by unrolling the skirt or waist and slapping the material dry. A small part is clapped dry between the hands at a time, then another bit. The work takes considerable time, but is worth while, as it is the only way that the "new" look may be restored to very thin fabrics, and with care the dress will not require laundering more than once during the season, if one of many.

Thin white corduroy, that is so popular for summer wear, may be easily laundered with soap and water. Shave a cake of any fine white soap into a pail of water, and add two tablespoonfuls of kerosene. Boil the mixture until reduced to half. Use a quart of this to a pailful of water, of the temperature required. Rinse in clear warm water, then in another water with a little bluing added if the corduroy was of a blue white; the cream white tint may be restored by adding a little coffee—clear and strong—to the last rinse water. A piece of the material had best be dipped in first to see what the effect will be before placing the garment in the water.

Pongee is a favorite summer fabric that is very popular for its cool quality, and the material has many uses in the wardrobe. It requires especial laundering, however, to keep it looking like new. The method employed is simple, and many women prefer to launder pongee garments themselves rather than to trust the laundress with them, as it is difficult to persuade her that the simple method is effective, and the only one that does not spell "ruin" to this particular fabric.

Ordinary kitchen soap may be used, and quite warm water to make a good lather. Lay the pongee in the suds for a few moments, then by "sousing" and squeezing, the dirt will fall away from the goods discoloring the water. Do not wring the wet out, but squeeze it out. Rinse thoroughly in warm water and squeeze out the water, and when thoroughly dry iron at once. This material requires a very hot iron, the heat just below that of scorching. The creases will disappear as if by magic as the iron glides quickly over the material, and the surface acquires the soft glistening new finish. It is this very simplicity of the process that deters the laundress from following the directions given her. She thinks that no matter how little soil there is on the garment, it must go through the regular washing routine or it cannot be made clean.

Rub the irons on a piece of cedar—the green foliage makes them smoother and imparts a delicious fragrance to any garment. This is a particularly grateful fragrance for sheets and pillow cases.

It is possible to prevent dainty shirtwaists from making too familiar an acquaintance with the laundry, by taking out accidental spots with a cleansing fluid. To make this mixture, pour a quart of rain water over a pound of white castile soap, shaved fine, and let stand overnight. In the morning place the receptacle on the back of the range so that the soap will dissolve but not boil, then add four quarts of rain water, mix well, and add an ounce of strong ammonia, quarter of an ounce of spirits of wine, and an ounce of ether. Shake well before filling bottles with the liquid, and cork tightly. A perfume bottle full of the mixture should be kept on the toilet table and in the bathroom, so that the remedy is at hand for removing spots. A "rubber" may be made from soft white flannel or stockinet, with a loop attached. This will always be at hand if the loop is slipped over the neck of the bottle.

Ribbons and silks, if not worn looking, may be cleansed and restored to their former freshness of coloring if you will do this work yourself. Soak the ribbons in a suds made from good white soap, then rub all soiled places with a soft cloth, then lift out, letting them drip a moment, and rinse by dipping up and down in cold water. If the ribbon is white, use a little bluing in the rinse water. Let the ribbons drip, but do not wring them, and iron till dry between two cloths. In washing colored ribbons dissolve a little dye the color of the ribbon in the rinse water if the colors have faded. If silk waists are rinsed in dye water they will look almost as good as new.

When either white silk fabric or embroidery done in white silk has become yellow from careless washing, the yellow tint may be eliminated in the following manner. Dissolve two ounces each of salt and oxalic acid in six quarts of water. Soak the silk in this until the yellow tinge disappears; this will take about two hours. Rinse at once in several clear waters to remove every trace of the acid.

The colored dress or shirtwaist that has become too badly faded to be remedied with dye in the rinse water may be bleached white and so give good service again. Boil the garment in a solution of cream of tartar and water. The right proportion to use is a teaspoonful of the cream of tartar to every quart of water used.

If our fine table linens or sheets and pillow cases and other pieces acquire a yellow tinge from infrequent use, or careless washing, let the dew and the snow have a chance of restoring them to their original whiteness. Freezing nights and sunny days will act like magic, and in this method of bringing back the new look there is never any appreciable wear to the goods. Scald the garments and linens to be bleached in very weak borax water, let stand for an hour, squeeze out the water, shake them well and lay out flat, either on the snow or the grass where the sun shines on the material all day. Leave the pieces out for a day or two, turning them over occasionally and sprinkling them with a fine atomizer or a whisk broom. They should not be made very wet. A heavy shower will not do any harm if the grass is thick beneath them. But in cloudy or wet weather, when it rains all day, take the pieces in and dry them, for fear of mildew. Snow bleaching is especially good for fine things—laces and linen cambrics.

White pieces, whether dresses or household linens, white goods of any kind that you value, should be laid away when not in frequent use in a receptacle lined with white muslin that has been rinsed in water

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giving it a decidedly blue tinge. This will prevent white goods from turning yellow, and where the pieces are handsomely embroidered doilies and centerpieces, in colors, the linen will get yellow because it cannot be boiled or bleached on account of the colors used in the embroidery, and the only way to remedy this is to keep the pieces in a pillow case that has been dipped in deep bluing water and dried. This bag, with its contents freshly laundered, may be hung in the light outdoors for several days, when the linen will be restored to its former whiteness.

Note.—This is the second series of Skat articles by Mrs. Elizabeth Wager-Smith, published in Vogue. These articles are for advanced players and Vogue invites correspondence and criticism. Should the interest of our readers warrant it, we shall open our columns to a Skat contest and shall present handsome prizes to the holders of the highest number of correct solutions.

ELEVENTH PAPER

By Elizabeth Wager-Smith, Author of "A Primer of Skat."

GRANDO OUVERT

A Prolific source of minus scores with an excitable player is a lack of the sense of values. A hand of worth appears to him an invincible one. A Grando winner is adjudged a Grando Ouvert; a Solo winner, a sure Guckser. In playing Skat, a German mental attitude is of more use than matadors. If an American Poker view is cultivated, disaster will inevitably ensue. Nevertheless, there is a happy medium between the reckless bidder and the timid *Mauern*.

In the following deal, H. had a Solo Grando, but, elated by so fine a holding, he tried for a Grando Ouvert, running a foolish risk with the spade suit; but even if he had been V., there was but one chance in twenty that 10 spades was in Skat. (In Grando Ouvert, the rarest holding in Skat, if Player loses one trick, he is defeated. When he names his game, therefore, he thereby announces Schwarz, and the loss of one trick concludes the game.)

In the following deal, V. held: Jack diamonds; King, 8, 7 clubs; 10, King, Queen, 9, 8, 7 hearts.

M.: Jack hearts; 10, Queen clubs; 10, Queen, 8 spades; King, 9, 8, 7 diamonds.

H.: Jack clubs; Jack spades; Ace clubs; Ace, King, 9 spades; Ace hearts; Ace, 10, 9 diamonds.

In Skat: 9 clubs, 7 spades.

M. bids for a Gucki Nullo. V. retains for a Solo Heart, "without 3."

At 16, the worth of a Gucki Nullo, M. passes. H. bids for a Grando, worth, in this hand, 48. V.'s cards count only for a Solo make, but with two missing suits and a trick in clubs, he is justified in the make. A wise bidder, "without," reckons for one against him in the Skat. So V. counts his hand "without 2" instead of "3," and retains H.'s bids to 30, then passes. H. names Grando Ouvert and places his cards on the table.

V., noting the hearts, tries his partner for the missing matador.

V., 10 hearts; M., **Jack hearts**; H., Ace hearts=23 for O.

The game is finished. As H. loses one trick, he loses the game. It is not played to a finish.

"With 2," game 1, Schneider 1, Declared Schneider 1, Schwarz 1, Declared Schwarz, 1=7. Grando Ouvert is 24×7=168 minus for H.'s score.

Had H. been satisfied with a Grando make, the first round might have been played the same; the succeeding rounds as follows:

V., Jack hearts; M., 9 diamonds; H., Queen diamonds=28 for O.

If V. does not trump, his matador will fall the next round.

V., King hearts; M., Queen spades; H., **Jack spades**=9 for P.

V., 7 hearts; M., 7 diamonds; H., **Ace diamonds**=20 for P.

V., 8 hearts; M., 8 diamonds; H., **10 diamonds**=30 for P.

V., 7 clubs; M., Queen clubs; H., **Ace clubs**=44 for P.

V., 9 hearts; M., 8 spades; H., **Ace spades**=55 for P.

V., King clubs; M., **10 spades**; H., 9 spades=42 for O.

V., 8 clubs; M., 10 clubs, H., **Jack clubs**=67 for P.

V., Queen hearts; M., King diamonds; H., **King spades**=78 for P.

0 in Skat.

Even had H.'s cards been in Vorhand's possession, V. could not have declared an Ouvert, although he might have been strongly tempted to do so, hoping to find the 10 spades alone in one hand, or possibly in the Skat.

Here is another Grando Ouvert hand, but played as a Gucki Grando:

V.: Jack clubs; Jack spades; Jack diamonds; 10, Queen spades; 10 hearts; Ace, 10, 9, 7 diamonds.

M.: Ace, Queen, 8, 7 clubs; King, 8 spades; Ace, Queen, 7 hearts; Queen diamonds.

H.: 10, King, 9 clubs; 9, 7 spades; King, 9, 8 hearts; King, 8 diamonds.

In Skat: Ace spades, Jack hearts.

M. passes. H. bids for a Gucki Nullo to 16, and passes. V. names Gucki Grando, taking both Skat cards into his hand without showing either one to opponents. He discards 10 hearts and Queen spades. If he had held these cards instead of finding them in the Skat he could have declared a Grando Ouvert. Unless the three diamonds were in one hand, he would have a certainty; or he could have declared a Grando Solo, had he known the value of the Skat cards. Had the cards been dealt to him as now held, he would have declared Grando Ouvert, placed his cards on the table, and counted the value, thus:

"With 4," Schneider 1, Declared Schneider 1, Schwarz 1, Declared Schwarz 1, game 1=9. 24×9=216. This is the highest possible count in any game of Skat.

This deal occurred in the hands of a member of the Altenburg Skat Club, last season. It was a Gucki Grando as dealt, and thus played.

Another Grando Ouvert was held by Mittelhand.

V.: 9 clubs; Ace, 10, King, Queen, 9, 8, 7 spades; Queen diamonds; 8 hearts.

M.: Jack clubs; Jack spades; Jack diamonds; Ace clubs; Ace 10, King, Queen, 7 hearts; Ace diamonds.

H.: Jack hearts; 10, King, Queen, 7 clubs; 9 hearts; King, 9, 8, 7 diamonds.

In Skat: 8 clubs, 10 diamonds.

M. bids 10. V. retains for a Solo spade, "without 4." He has three losing cards in different suits, and if the cards are regularly distributed, will be a loser. His bid was unreasonably hazardous, but one which is made by players who trust to luck instead of sensible deduction. M. intends to play a Grando Ouvert, and it is useless to bid, but he continues to V.'s limit. H. intended bidding for a Gucki Nullo, 16, but when his opportunity arrives, he passes. M. names Grando Ouvert and places his cards on the table.

V. has all the spades. If M. could be induced to trump with his low Jack, and the missing matador should not be in the Skat, he would be defeated. There is one missing heart, but partner may hold it; the matador possibility is the only chance, and he leads small that M. may suppose Ace or 10 is in H.'s hand.

V., Queen spades; M., **Jack spades**; H., 9 hearts.

M., with a sure game, is not so careless as to undertrump, and plays one of his high matadors, shutting out the Jack hearts. He then draws it, plays his 5 hearts, Ace diamonds, Ace clubs and last matador, taking every trick. It is not necessary to count the points in Grando Ouvert, as it is the one lost trick only which decides the game. "With 2," game 1, Schneider 1, Declared Schneider 1, Schwarz 1, Declared Schwarz 1=7. 24×7=168 plus.

Had M. trumped with Jack diamonds and H. overtrumped with Jack hearts, winning the trick, the game would not have been played to a finish, as M. had lost one trick. He would have been scored minus 168.

Conventional leads as in Whist, unvaried by the exigences of the occasion, will wreck the Skat-player. Skat can never be grafted on the Whist tree, but is a different species entirely, and this fact cannot be too strongly impressed on American players. Any attempt to thus rob the good old German game of its characteristic qualities will result in a hybrid which will meet with the disrespect it will deserve. American mentality is sufficiently alert to keep both these excellent games distinct and individual. To each, its place.

To vary the method of play with each deal is the sign-manual of a veteran in the game. To endeavor to inform partner that they may play in accord is essential, but to outwit P. is of supreme importance. For, while opponents are informing, P. is hastening past the danger-spot, the 60 points.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

We are rather apt to pride ourselves on the progress made in the last half century in all matters appertaining to cleanliness of person, and to descant at length upon the number of bathrooms now considered necessary in the equipment of any modern house. True as all this is, let us not forget that many centuries ago in ancient Rome, the very apogee of personal cleanliness was reached, for at that period more time was spent in bathing and more money in erecting magnificent baths than is expended by any nation of the world to-day for the same purpose. However, between that time and ours many centuries intervene when all such matters were sadly neglected, and it is indeed a subject for congratulation that this in turn has been superseded by a gradually increasing, and finally absorbing interest in everything relating to the perfect cleansing of the body. Among the latest preparations designed for special cleansing is a toilet antiseptic of value, which possesses healing and germicidal qualities to a marked degree, and is composed of the most efficacious vegetable antiseptic ingredients known. This is especially valuable in the care of any part of the body protected by what is called the mucous membrane, the latter being especially susceptible to attack from disease germs. This mucous membrane is a very thin and delicate skin which lines the inside of the mouth, nose, throat, eyes, etc., and being less tough needs treatment different from that applied to other portions of the body. The toilet antiseptic I have in mind is a useful adjunct to the bath water, which it softens and endows with special cleansing powers. It imparts a delicate fragrance to the body, and its regular use will keep the skin healthy and free from all bodily odors and eruptions. The preparation comes in the form of a white powder which, when dissolved in water, makes an antiseptic solution possessing healing, germicidal and cleansing qualities. Among the many annoying conditions for which it has proved a cure may be mentioned bad breath, catarrh of all kinds, canker, bruises, burns, scalds, chafing, chapped hands and lips, chilblains, cold in the head, cuts and abrasions. It also makes an excellent dentifrice and mouth wash, as well as a soothing lotion for tired eyes or sore throat. One can see by this long list that the remedy in question is a useful addition to the accessories of any household, but its chief and greatest reason for success is the possession of an unexcelled cleansing quality, since absolute hygienic cleanliness is the foundation of all beauty, as well as health. The price for a large sized box is 50 cents.

A well known silversmith firm has recently placed on sale the polish used exclusively by them in the care of their widely known and very beautiful silver. The latter is generally pronounced by jewelers to be one of the most perfect preparations of this kind, and is well worth while knowing about by those who make the care of their silverware a matter of pride. It cleans cut glass also, and is not as high priced as might be expected from the excellence and exclusiveness of its compounders.

Club Cocktails

A Bottled Delight

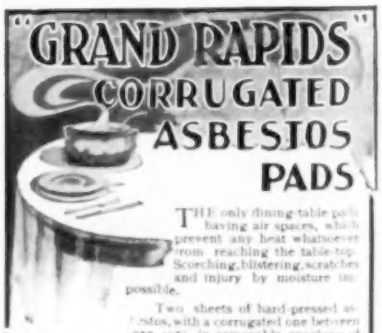
AFTER the shopping tour or a morning out-of-doors, a CLUB COCKTAIL is the most refreshing recuperator imaginable.

CLUB COCKTAILS are mixed-to-measure, absolutely uniform in flavor, delicious, fragrant, greatly stimulating—not only a perfect cocktail but the most delightful drink in the world.

7 kinds At all good grocers. Manhattan (whiskey base) and Martini (gin base) are the most popular.

G. F. Heublein & Bro.
Sole Props.
HARTFORD NEW YORK LONDON

"GRAND RAPIDS" CORRUGATED ASBESTOS PADS



THE only dining-table pads having air spaces, which prevent any heat whatsoever from reaching the table-top. Scorching, blistering, scratches and injury by moisture impossible.

Two sheets of hard-pressed asbestos, with a corrugated one between (see cut), in removable envelope of downy white flannel thoroughly shrunken so it can be laundered. Fold to go in sideboard when not in use. Sizes to fit any table top. Give an incomparable charm to the service.

48-in. round or square $5.00 54-in. round or square $6.00 60-in. round or square $7.00

Proportionate prices on smaller dimensions and diameters quoted on request. 54-inch extension leaves, $1.20 each. Price promptly refunded on any pad not entirely satisfactory and returned within 30 days, charges collect. Full description and price list mailed free. *Ask your dealer for the Grand Rapids Pad. If he can't supply you, order direct.*

The Veach Asbestos Co., Dept. 5, Oil City, Pa.

Agents wanted in Every City and Town. Liberal Commission. Write for Full Information.

Don't Suffer From **Hay Fever**

Wear a Comfort Nasal-filter, which filters the air through fine linen and prevents you from inhaling pollen, dust and other irritating substances. Thoroughly tested and merit proved in all climates. Made of sterling silver, light weight, sanitary and practically invisible. Cleanse under faucet or drop into boiling water.

If you live in a dusty climate, work in a dusty place, or use an auto, a Comfort Nasal-filter is an absolute necessity to comfort. Price $2.00.

Universal Supply Co.
436 Globe Building, St. Paul, Minn.

Ladies' Pure Thread All-Silk Hosiery $1.75

Beautiful fine weave, reinforced feet and tops. Worth $2.50, mailed prepaid for or 3 pair for $5.00. Black or tan shades. Sold by mail only. Money back if not satisfied.

Nouveau Silk Hosiery Company
123 Quincy Street Brooklyn, N. Y

SELECTIONS FROM VOGUE PATTERNS

In Sizes 34, 36, 38 and 40 Bust. Price, 50 cents each.

CHARACTERISTICS OF VOGUE PATTERNS

Smart in Cut, Yet Simple to Execute

The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore specially adapted for work in the home or for the guidance of less experienced dressmakers. More elaborate designs are shown in Vogue from week to week.

Distinctive and Advanced in Design

By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service, and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

Entirely Hand-Made

All Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped. When cutting one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, a possibility only with all-hand-made patterns.

Cut in Three Colors

Every pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and its incomprehensible instructions.

Insure the Most Fashionable Effect

Vogue patterns are higher in price than machine-made patterns turned out in thousands; but when it is remembered that the gown is nothing more than the pattern in cloth the fifty cents which insures a fashionable design is a trifling outlay. A cheap pattern means a cheap gown. Trimmings cannot conceal bad cut nor disguise the essential commonplaceness of a gown made from designs adapted for wholesale distribution.

PRICES

FLAT PATTERNS. Waists, Skirts, or Jackets, **50 cents each.**

Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS. Waists, Skirts, or Jackets, **$1.00 each.**

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.

CUT TO ORDER PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

Skirts, in belt measures from 20 to 36 inches, without foundation, $2.50; with foundation, $3.00.

Bodices and Short Jackets, in bust measures from 32 to 46, without sleeve, $1.50; with sleeve, $2.00.

Princess Gowns, in bust measures from 32 to 46, with sleeve, $4.00.

Half Length and Long Coats, in bust measures from 32 to 46, $3.00.

Children's Clothes (up to 15 years). Full suit cut by age sizes, $2.50; any part of suit, $1.00.

NOTE.—We will send a full set of waist-linings and sleeves, in seven sizes, from 32 to 44 bust, cut in heavy paper, for $3.00; or in cardboard for $7.00.

VOGUE

11-13-15 East 24th St., New York

Lord & Taylor

Wholesale Distributors

"Onyx" Hosiery

Look for this Trade Mark on Every Pair.

Look for this Trade Mark on Every Pair.

Here is a picture that is as true to nature as the camera could produce, not a false note in it, and just as true is the "ONYX" HOSE in perfect harmony with the spirit of summer—nature never deceives, neither does "ONYX"—it is reliable, trustworthy and satisfactory. Perfect is nature, perfect is the "ONYX" Hosiery.

For Women

109 K. Women's "ONYX" Black Sea Island Gauze, Cotton, spliced sole. 50c. per pair.

151 K. Women's "ONYX" Black, Tan and White Gauze Cotton, Garter top, spliced heel, sole and toe. 50c. per pair.

599 S. Women's "ONYX" Black Gauze Lisle, Garter top, spliced selvage, reinforced heel and toe. Unusual value. Delightful weight. 50c. per pair.

310/13. Women's "ONYX" Black Gauze, Four Thread Lisle, superior quality, wear resisting. 50c. per pair.

Silk Lisle Hosiery

Feels Like Silk—Looks Like Silk—Wears Better Than Silk

409/K. Women's "ONYX" Black, Tan and White Silk Lisle, gauze weight, soft, glossy, flexible, durable, double sole, spliced heel. 50c. a pair.

Out Size Lisle Hose

121/9. Women's "ONYX" Black, Tan and White Gauze Lisle, Extra size—a spliced sole, heel and toe, reinforced garter top. 50c. a pair.

130/K. Women's "ONYX" Black Gauze Silk Lisle, double sole, high spliced heel, soft, silky, extra wide and elastic. 75c. a pair.

Special Value

No. 106. Pure thread silk, Black, White, Tan, Oxblood, Copenhagen Blue, London Smoke, Paris Tan, American Beauty, Pongee—all colors to match shoes or gown—unquestionably the best value in America—pure dye. Every pair guaranteed. Price, $2.25 a pair.

For Men

E/310. Black and Colored Lisle, Six Thread Heel and Toe, Four Threads all over. The only Lisle Hose that will not burn nor is harsh to the feet. 50c. per pair.

E/325. Men's Black and Colored Silk Lisle, every desirable shade, a soft lustrous silky hose. Exceptionally satisfactory. 50c. per pair.

Broadway, Sold everywhere. Ask your dealer, or write Dept. 1. We will direct you to the nearest dealer or mail post-paid on receipt of price any number as above stated. ***New York***

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